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*Photo: T. Lewis.*

WAREHOUSE, GREAT CHARLES STREET, BIRMINGHAM.  
W. H. BIDLAKE, ARCHITECT.

*(See page 19.)*



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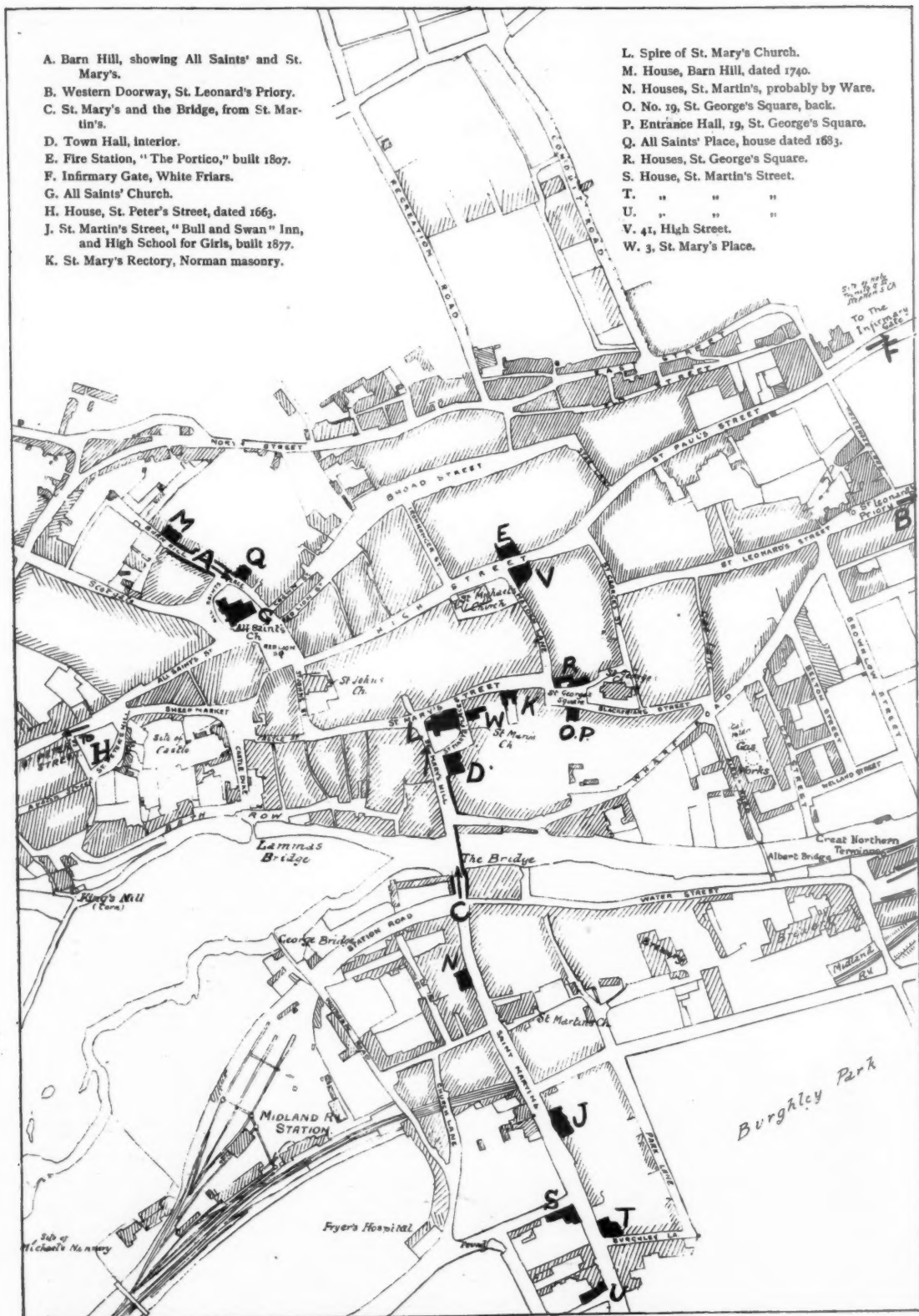
## Stamford—I.

I AM tempted to head this paper "Stamford without Burghley." As in the case of most cathedral cities, where visitors see the church and its immediate surroundings, but neglect the city; so at Stamford the great house absorbs the attention, not only of the tourist, intent on "doing" the place, but even of the student, who finds out when too late that the little town—very little larger than Abingdon—is full of objects of the highest value, architecturally speaking, and that while an afternoon may very well be given to the Lord Treasurer's Elizabethan palace, a week may be spent profitably on the Gothic and Palladian, Norman and Romanesque features of Stamford itself. As one of the five towns of the Dane-law, it has a history as old and as interesting as that of any place of the kind in England. Looking southward, over the great midland forest, it is picturesquely situated across the Roman road from London to Lincoln; and from the first days of its existence has enjoyed the advantages of abundant trade, of easy water carriage, of excellent building stone, and of settled local government as one of the boroughs by prescription whose early annals are lost in the mists of antiquity.

It is just ten years since I first visited Stamford. I had gone to Peterborough on account of the alarm sounded in antiquarian circles as to the front of the Cathedral. The Dean and Chapter, whom, in every such case, we have learned to look upon as the natural enemies of the churches in their care, were anxious to pull down their west front and rebuild it, and, according to what was so far but rumour, though it proved to be literally true, had accepted the design of an eminent restorer, then unhappily engaged on a similar undertaking at Westminster. Fortunately, the expense and other circumstances impeded the complete execution of the enterprise. There was not much to see in the city. The Guildhall pleased me better than the Cathedral, but there is very little of it. Orton Longville and one or two other manor houses are good, and a short drive in the fen country, with its bridges and churches, seemed to exhaust the scenic charms of Peterborough. Almost by accident I found out that Stamford was within easy reach. No one in the cathedral city had mentioned it. As at Oxford no one names Abingdon, so at Peterborough no one names Stamford. They send you to Crowland or to March, while now and then you hear of Burghley—of Stam-

ford never. But Stamford is superior on every account to Peterborough. The Cathedral at the best is a heavy, ungraceful pile, whereas St. Mary's and All Saints' at Stamford rank in the front row among English parish churches. The admirer of Norman can find nothing better than the relics of St. Leonard's unless it be at Durham, by whose monks St. Leonard's was built. The town walls, the "callises," the Gothic gateways, the "Queen Elizabeth," the "Queen Anne," the monuments—among them the finest of its date—the strange tales and local legends, all these things enhance the air of ancient peace and prosperity in which the town seems to bask—sometimes almost to sleep.

At Abingdon, before the Reformation, little was made of an unrivalled situation and an almost unrivalled antiquity. At Stamford there was no abbot to oppress the burghers, the markets flourished, the merchant princes obtained their privileges directly from needy kings, benefactors vied with each other in wealthy endowments, and, just as in mediæval London, every great landowner seems to have wished to see his own holding made into a separate parish, even though it involved the building and endowment of a church. Building was easy and masonry good, but of the fourteen churches formerly within the walls five only remain, and one of them has been rebuilt. At the present day, besides the churches there are numerous evidences of the old prosperity. Stamford, though it is but a small place compared with the modern manufacturing cities of Yorkshire and Lancashire, bears few signs of decay, and is still, as a market and as the centre of large agricultural trade, a flourishing country town. From our point of view it is of great interest, even if we consider it only as a school or museum of English architectural art. In the early and middle ages it owed much to its situation. That situation is described and summed up in the name. Fords are everywhere older than bridges—Oxford is older than Cambridge. There are many stone fords in England besides this one. A very ancient example near London is commemorated in the tautological name of Stamford Bridge over a creek at Kensington. In Lincolnshire Stamford denoted the place where the great highway, the Erming Street, the road through the fenlands of Cambridge and Huntingdon, crossed the Welland. The Earmings, in Dr. Guest's opinion, were the men of the Earm, or Fen land. The Erming Street was the Roman road from London to



SKETCH MAP OF PART OF STAMFORD, SHOWING POSITION OF THE BUILDINGS ILLUSTRATED.

NOTE.—The letters under the illustrations correspond with those on this map.

Lincoln. There are indications, I think, that the ford was not always on the same spot. The shallowest place for the crossing varied, and the road with it. For this reason we find relics of Roman passages not at what is now Stamford, but a considerable distance higher up the stream in Burghley Park, where no doubt the stone ford was found two thousand years ago, and was recognised as the best way over. There are at least fifteen Stamfords and Stanfords in England, including the crossing of the Ouse, near York, where Harold won his last victory a month before the fatal field of Senlac, near Hastings.

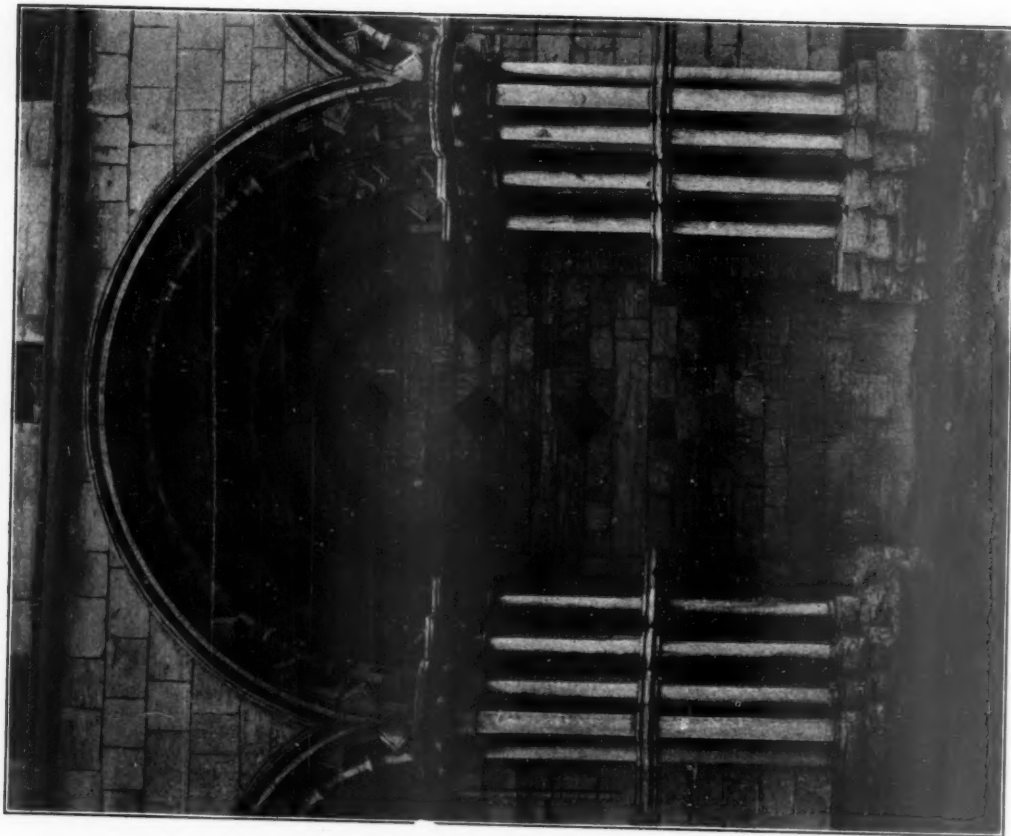
The Welland eventually runs into the great delta of the Wash. As it rises a long way to the westward of Stamford, near Sibbertoft, in Northamptonshire, it serves to divide the county of its birth from Leicestershire and Rutland. Stamford being in a corner of Lincolnshire, close to the borders of three counties, the crossing, first by the ford and subsequently by the bridge, was for centuries an important strategical point. The great stratum of oolite, the best building stone that England contains, enters our island in Dorsetshire, and crossing by a somewhat irregular line diagonally, reaches Stamford through Barnack, which—"the oak tree by the barn"—is the next parish to the east on the south side of the Welland. Wherever we meet with this famous

building material we find interesting churches and dwelling-houses, whether it is in Dorset, Somerset, North Wilts—anywhere, in fact, along three hundred miles—through Oxfordshire and Northamptonshire into Lincolnshire at Stamford. A list of the architectural features which adorn the line of this stratum would include some of the best buildings in England—mediæval or modern. In writing about Abingdon and its famous Market House, I had occasion to mention its probable designer, Kempster. He, no doubt, owed the skill which commended him to Wren at St. Paul's and to the Corporation of Abingdon, to the existence at Burford, where he lived and died, of the oolite quarry of St. Kitts. To the very similar quarries at Barnack and Ketton and other places at this north-eastern corner of Northamptonshire, we owe the Cathedral and the Town Hall of Peterborough, as well as the famous spires and towers and the beautiful seventeenth and eighteenth century houses of Stamford. The art which produced the well-known abbeys of Crowland, Thorney, and Ramsey; the manor-houses of Burghley, Kirby, Deene, Uffington, Tolethorpe, and Tinwell, to mention only a few; besides the noble churches of Ketton, Barnack itself, Casterton, Tinwell, Tickencote, Ryhall, Uffington, and a dozen more—in short, some of the best specimens of all ages of English architecture—is



(C) ST. MARTIN'S STREET AND THE BRIDGE, WITH ST. MARY'S SPIRE IN DISTANCE.

Photo: Mrs. Nichols.



*Photos : Mrs. Nichols.*

(B) DETAIL, ST. LEONARD'S PRIORY.



(A) BARN HILL, SHOWING ALL SAINTS' AND ST. MARY'S CHURCHES.



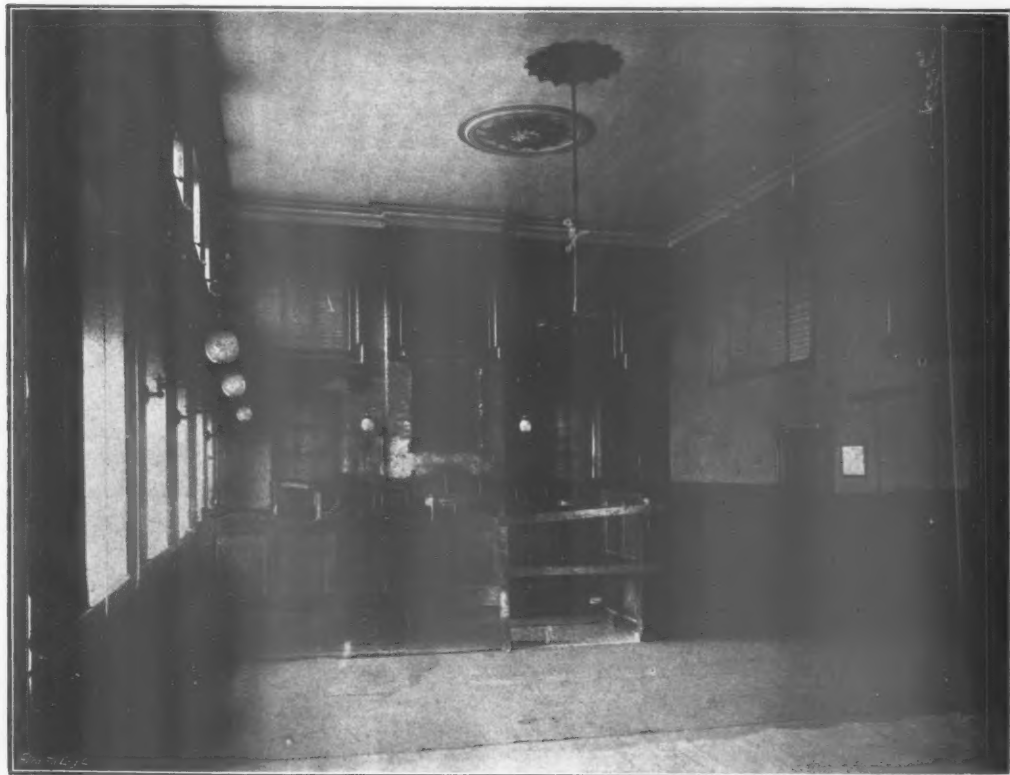
illustrated at Stamford by an unbroken series of examples, including military, domestic, and religious buildings, ranging from fragments of Saxon masonry to at least a couple of designs in so-called Grecian.

Purposely omitting Burghley, though it is "By Stamford Town," as the poet tells us, we may devote our attention to what we find within the old town, and endeavour to enumerate some of the more interesting features of the place.

The alterations mentioned above in the position of the ford have caused some confusion as to the course of the Erming Street. At the time of the Roman occupation the main road crossed the Welland, as I have observed, higher up the stream, and it is therefore scarcely correct to speak of Stamford as on the Erming Street. The building of the bridge fixed the place of passage for the road, by whatever name we call it, between London and Lincoln. If the crossing on its stepping-stones, as seems to be indicated by the name, had been determined by variations in the bed of the river, it now assumed a permanent and invariable course. Emerging from the wild lands of Rockingham Forest and approaching the stream, the road and the ford became of importance during the military operations in which Alfred, his son Edward the Elder,

and his strong-minded daughter Ethelfled, "the Lady of the Mercians," were engaged against the Danes. In 918 King Edward had secured Northamptonshire as far as the Welland, and towards midsummer he carried his operations to the extreme corner of that county facing Stamford. This is the first mention we have of the place in the Chronicle. He "commanded the burgh to be wrought on the south side of the river; and all the people who belonged to the northern burgh submitted to him and sought him for their lord." That event is placed under 922 in the Chronicle, and it probably took some time to complete the fortification of the suburb opposite the town, a fortification which would have little meaning unless it included the making of a bridge, perhaps only one of timber, for wood from the forest must at that time have been as abundant as the good building stone already in use in the church towers of the neighbouring parishes.

The great Edgar is said to have given this southern "burgh" to the Abbot of Peterborough, as we shall see, but the brief passage in the Chronicle shows us that the northern "burgh" was already fortified and that its inhabitants enjoyed a certain independence and were, with their town, of sufficient importance by the first quarter of the tenth century to make their adhesion to



(D) INTERIOR OF THE TOWN HALL.

Photo: Mrs. Nichols.



(f) THE INFIRMARY GATE.



(j) "THE BULL AND SWAN" IN ST. MARTIN'S; AND THE HIGH SCHOOL.

*Photos: Mrs. Nichols.*



the West Saxon King an event worthy of special record.

The town, instead of being situated along the line of the old road, is at right angles to it. Rising from the stone ford the road ascended a hill from the water's edge. Near the ford to westward was the castle, and the original walls passed north from the castle and along the ridge of the hill to the eastward, whence they descended again to the river, and, turning westward, ended where they had commenced at the castle. The space thus enclosed forms an oval, being about twice as wide from St. Peter's Gate to St. Paul's, as from St. Mary's or the castle to the Scot Gate, through which the Erming Street continued its course to Lincoln. Red Lion Square, a very irregular space, stands at the crossing of the old road with the High Street. To the north of High Street, on the ridge, was the Market Place, but as in London, Aylesbury, and many other towns, it is easy to see that the original selds and booths of the market became permanent, and were connected by alleys and lanes. In London we have such names as Old Change, Friday Street, Cordwainers' Street, and Hosier Lane. In Aylesbury we still see Silver Street, Bakers' Lane and Cobblers' Row, and at Abingdon, Lombard Street, all denoting the settlements made by the denizens of the market or cheap. At Stamford there are similar indications, and we see Silver Lane, Ironmonger Street, Monday Market, and Butchers' Row. In London the original roadway ran along the north side of the cheap, and is still called or described as the Cheapside. At Stamford the High Street defined the southern side of the cheap, and was continued westward by the Sheep Market to St. Peter's Gate on the road to Leicester. Eastward, past St. Paul's Church, it made its exit on the road to Bourne by St. Paul's Gate. The Erming Street took a course, as I have pointed out, directly across the line of the High Street, but, coming from London, and the south, as it approached the river and the ford or bridge over it, with the walls and gates frowning on the opposite hill, it passed through a suburb, as the road to London Bridge passed through Southwark. The suburb, St. Martin's, is in Northamptonshire and belonged to the Abbot of Peterborough, who held it as a baronage direct from the King. It is still sometimes described as Stamford Bâron, a name it acquired in the fifteenth century. The Alderman of Stamford, and later the Mayor, was intensely jealous of the Abbot, and the grant of a mint, not to Stamford, but to the Abbot at St. Martin's, increased the feeling. Coins of King Edgar struck at Stamford are rare, but many good collections have the

mint marks of Hild, Godwin, Elfric, and other early moneyers who worked in "Stamford beyond the river" under his successors. Some writers ascribe the grant of the mint to a Mercian king, Wolfhere, in the seventh century, but the charter of that king which the monks of Peterborough included in their cartulary is printed by Kemble, with variations, and is evidently a mediæval fabrication full of anachronisms. Moreover, it says nothing about a mint.

The burghers were liberal to the secular clergy. They built churches, endowed schools, founded almshouses, and showed their liberality in another way as to which authorities are somewhat divided. Though they kept the monks outside their walls, they seem, like the Londoners, to have expected great things from the advent of the friars. Though the Benedictine monks of St. Leonard's Priory, like those of Peterborough across the Welland, had been their near neighbours time out of mind, and though a Benedictine nunnery was in a field where is now the Midland railway station, from the time of Henry II. they obtained no footing in the town itself. It was the same with the friars. They arrived in the thirteenth century full of new ideas and a new zeal. Their poverty, benevolence, preaching, and teaching, with neglect of the theological learning such as it was of the monks, made them welcome everywhere. As in London, so at Stamford, they lived in mere hovels, content to beg their bread, but visiting the sick, instructing youth, and everywhere raising a lofty standard of life. By such means they favourably impressed the busy townsmen, who learned from them many things till then neglected, but which, once introduced, increased trade and improved manufacture. The friars were the leaders in the arts and the sciences. They understood music and painting. Mathematics and chemistry, of an infantine character indeed, but far beyond what the monks knew, were useful to men whose lives were a constant struggle with the elements and to whom anyone who could drain a fen or measure a field or weigh a woolpack was a benefactor. The introduction of Greek letters as what we oddly call Arabic numerals rapidly led to decimal arithmetic. The friars often understood medicine, which having formerly been cultivated by the monks, had long become mere quackery and pedantry. Nevertheless, the time came with the friars as it had done with the monks, and the high principles of the founders were forgotten. The chemistry became alchemy, the astronomy astrology, and the profession of individual poverty did not prevent the accumulation of wealth by the orders and the erection of costly buildings. But at Stamford the period of decline did not set in at

once, and the movement at which I have hinted above has left interesting but somewhat puzzling reminiscences, as to which it will be best merely to state a few ascertained facts. An attempt, successful at first, to turn the knowledge of the friars to permanent and practical account led to the founding of colleges in the town, where the friars from without the walls were to teach. An effort appears to have been made to imitate and even rival Oxford, an attempt which ultimately failed, but not until Stamford had become connected with one of the greatest names in the England of that day. Roger Bacon appears among the Grey Friars of London and of Oxford, but nowhere are the traces of his presence more distinct than at Stamford. The Brazen Head, of which such wonderful stories were told, was believed to exist here, and Mr. Burton, in his delightful "Guide to Stamford," tells us that when, in 1890, Brasenose College at Oxford bought the site of Brasenose Hall at Stamford, there was attached to the freehold a brass knocker which had been associated with the gate from time immemorial. The gate, or to speak more exactly, the stones of which the arch had consisted, may be seen in St. Paul's Street, having been pulled down and rebuilt on a different site in 1688 somewhat clumsily. The arch would appear to date from before 1300, and the knocker, of which Mr. Burton gives a woodcut, may well be of the same age. Unfortunately, it represents a lion's face rather than a man's, and the nose is conspicuous by its absence. "There is a legend," we read, "that Friar Roger set his servant to watch when the brazen head spoke. . . had the man snatched the ring from its mouth while it was talking Stamford would instantly have been walled with brass"—a tale which, according to some authorities, alludes to the protection of the town from inundation and to the drainage of the neighbouring fen land.

The various friaries comprised the houses of the above-mentioned Grey Friars at St. Paul's Gate; of the Black Friars or Dominicans founded in 1220 near St. George's Gate; of the White Friars or Carmelites, about 1200, beyond the Grey Friars; and of the Austin Friars founded in 1380. The colleges were connected with the orders, but were within the walls; one called Blackhall, being the teaching place of the Dominicans, was near All Saints' Church, and close to it were Peterborough Hall and Sempringham Hall. The hall called Brasenose, already mentioned, was near the house of the Grey Friars, but within the walls. As the buildings of all these schools have disappeared, except the Brasenose and another Gateway, we need not dwell on this curious episode of Stamford history further

than to quote from Parker's account of Brasenose College at Oxford (founded in 1509) in what he says of the name of Brasenose. It is supposed "with the greater probability to have been derived from a Brasinium or brew-house attached to the hall built by Alfred; more vulgarly, from some students removed to it from the temporary University of Stamford, where the iron ring of the knocker was fixed in a nose of brass."

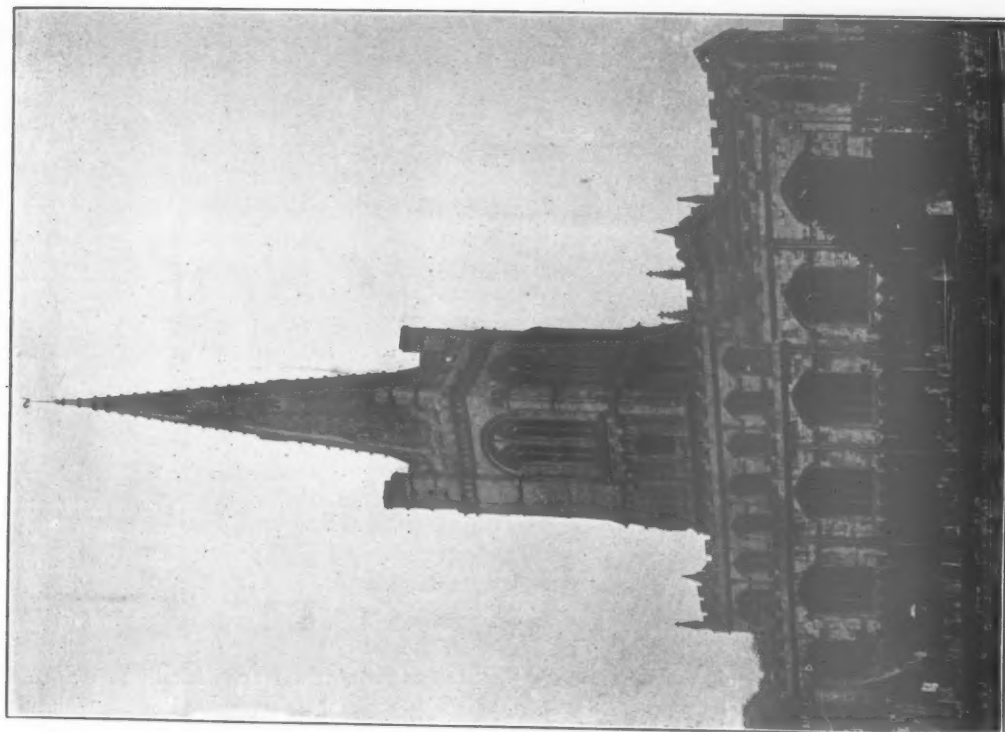
On the north side of St. Peter's Street we still see an archway and some other remains of Sempringham Hall, which was connected with the Gilbertine order of monks—the only order, it is said, which originated in England. Another monastic institution was Vaudey or Val Dieu Hall, which probably stood in St. Mary's Street. I mention all these places because they partly account for the Norman and Gothic archways which abound in the streets, in many cases preserved by having been built into modern fronts and being still in use, while vaulted crypts have been reported to remain under shops and houses in various parts of the town.

The efforts of the burghers at fostering education did not cease when the little university was finally suppressed. A secession from Oxford in 1333 seems to have directed attention to the Stamford institutions. The Durham monks in the priory of St. Leonard offered hospitality to some of the Oxford students. Some students of Cambridge also appeared at Stamford, and the two universities took measures to counteract the growth of a formidable rival. Edward III. was moved by petitions and remonstrances to interfere, and, about the end of 1337, the principal leaders of the secession were sent back to Oxford, where they were punished, and where, too, the name of Stamford was specially included in an oath imposed on candidates for degrees, and remained there till the time of Archbishop Laud, if not longer. Students had to swear that they would not attend lectures or read at Stamford "tanquam in Universitate," which at least shows that even after King Edward's reign, and probably down to the time of the Dissolution, the halls remained open and were resorted to occasionally.

Before the Reformation, however, schools had been endowed and opened. In 1530 William Radcliffe founded the Grammar School. A great many eminent men have been "Old Stamfordians," and one of them, Robert Johnson, in the reign of Queen Elizabeth, founded Uppingham School. Peck, the author of "*Desiderata Curiosa*," among other learned works, received the rudiments here, as did Cyril Jackson, Dean of Christ Church, and his brother, William, Bishop of Oxford, and several men of contemporary eminence. The endowments of Browne's Hospital

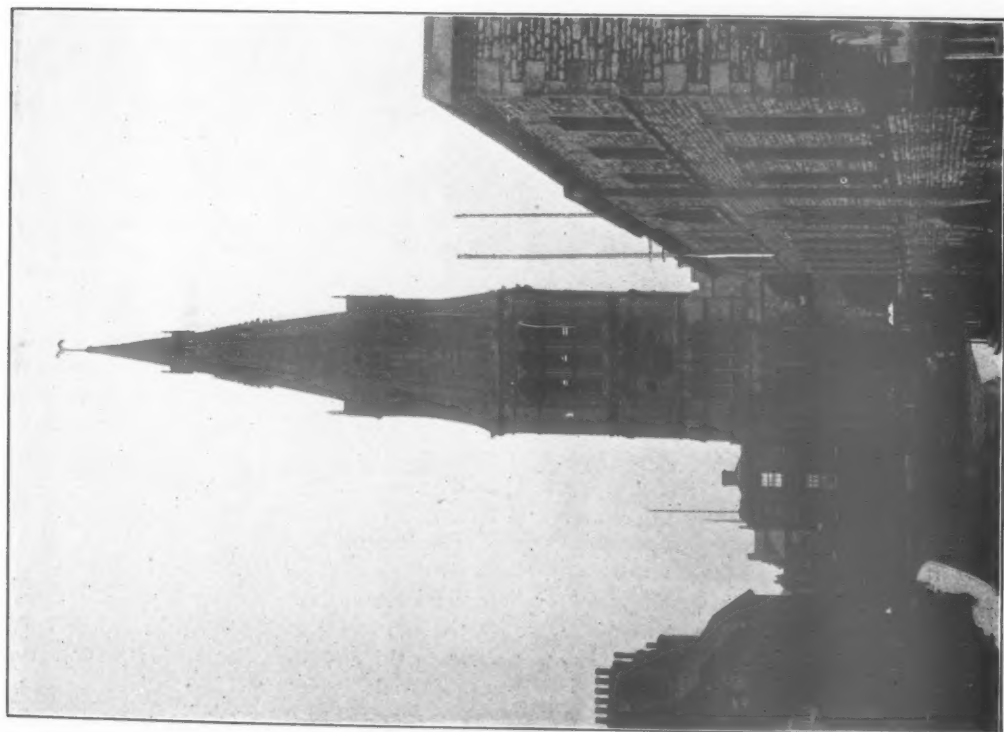
*Stamford.*

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*Photos : Mrs. Nichols.*

(3) ALL SAINTS' CHURCH.



(1) ST. MARY'S SPIRE.



have been utilised in this direction, and among the more satisfactory of the modern buildings is a high school for girls, designed by the late Edward Browning, a local architect. On the other hand, the modern representative of Radcliffe's foundation is in a building in a so-called Early English style, which, unfortunately, spoils every view of St. Paul's Street, including the pleasing Perpendicular fragments of St. Paul's Church which have been worked into it.

The churches of the friars have disappeared more completely than even their houses and their schools. One, at least, we could wish had been saved. At King's Langley, when the friars' church was destroyed, the principal tomb which it contained was removed to the parish church. The monument of Edmund of Langley may still be studied and admired for its exquisitely carved heraldry. But at Stamford, the fine tomb which Richard II. raised to his mother's memory was destroyed with the Grey Friars' Church. As we pass from the site of St. Paul's Gate on the way to St. Leonard's Priory, we may observe on the right a carved stone or two built into a wall. This is all that remains of "a very spacious" church. In the Holland Chapel—"in my chapel at Stamford," as she says in her will—the widow of the Black Prince was buried, a sumptuous chantry being made over her tomb by the King's order. We may imagine the display of heraldry when we look at the frieze of Westminster Hall, and when we read that the Fair Maid of Kent bequeathed "to my dear son, the King, my new bed of red velvet, embroidered with ostrich feathers of silver, and heads of leopards of gold, with boughs and leaves issuing out of their mouths." Of the other friaries no more is to be seen than of this one, except the gate of the Carmelites, a well-proportioned building facing the site of St. Paul's Gate. It belongs to the early part of the long reign of Edward III., is a good example of the Perpendicular style, and in a very unsophisticated state. This friary had, like its Franciscan neighbour, a very fine church with a tower which resembled that of All Saints' within the town. Very near these two was the church of a third friary, that of the Dominicans, which has utterly disappeared, though the steeple, "a strong quadrangular tower," was still standing after 1600.

In every view of Stamford the towers of the three older churches are a chief feature. Coventry and, of course, Oxford excel the Lincolnshire town in this respect, but for delicate proportion the tower and spire of St. Mary's are unrivalled. Rising one hundred and sixty-three feet from the summit of the steep hill by which the roadway from the bridge ascends to the market place, it stands where its beauty is set off by the situation.

Close to it on the south side is the rectangular outline of the town hall, built in 1777, which in its solidity contrasts with the lightness of the church. The spire is later in detail than the tower on which it stands, being decorated in style, with crocketed gables and finials to the windows and niches. The masonry as well as the general form may encourage an idea that the whole original design was First Pointed and that the ornaments with the tracery were completed later. Be this as it may, the result is most satisfactory. The church tower and spire, at Ketton, in Rutland, about four miles off, closely resemble St. Mary's in Stamford, but, as becomes a town church, St. Mary's is the more solid and dignified of the two. The spire of Raunds, of which the details as well as the outline are Early English, may also be compared with that of St. Mary's, but the windows form a very minor feature, whereas both at St. Mary's and at Ketton they are large and have crocketed hoods. The interior is well proportioned, the dimensions of the nave being 40 ft. by 48 ft., and the height 45 ft. The two chancels, or, more correctly speaking, the chancel and a north chapel, locally known as the Golden Choir, measure, according to Drakard, 34 ft. by 42 ft. and are 36 ft. in height. All this part of the church is later than the tower, later even than the spire, but there are remains of an older church visible here and there, and from the very confined nature of the site it is evident that the present proportions are the same as those of previous buildings. The western doorway under the tower has very archaic features, such as are often described as Saxon. Above a primitive plain arch is another of more ordinary Norman type, supported by square piers with carved capitals. A third arch, pointed, of Early English type, with dog-tooth mouldings, rises above the two others. By way of setting off the other incongruities some clever eighteenth-century churchwarden has finished the steps to the door with a low wall and a pair of stone balls.

The interior has suffered much more from the ravages of the "restorer" than has the exterior. The first and worst outrage consists in the cruel way the walls have been flayed—there is no other term possible. The result is most distressing. Even the "Golden Choir" has not been spared—where we may be sure that costly panelling and perhaps tapestry originally hid the masonry and plastering. The half-finished look of this part of the church, with its rough, bare, rubble masonry supporting an elaborate roof, painted and gilt in a complicated design of trellises, gold and blue, interlaced with carved heads, animals, leaves, heraldic badges and stars, offers an example of the kind of incongruity which



Photos: Mrs. Nichols.

(H) HOUSE, ST. PETER'S STREET. DATED 1663.



(K) PIECE OF NORMAN MASONRY, ST. MARY'S RECTORY.

is not picturesque. The chapel was added by William Hickman, who was Alderman (Mayor) of Stamford in 1467. We may be certain he lined the walls suitably to support the epitaph in golden letters which in parts is still visible all round at the top. Of his brass and that of his wife only the marks remain on the floor, but there are several handsome old monuments to the Phillips and Browne families. This chapel and the chancel have of late years been closed in by a carved wooden screen to a beautiful design by Sedding, still incomplete: and one cannot but hope that before any further "restorations" or additions are made the hideous roughness of the walls will be re-restored.

In St. Mary's and in the older Stamford churches the roof shows signs of the presence of an original artist. Some time towards the end of the fifteenth century or, say, in the reign of Henry VII., he painted it with figures of angels holding the sacramental emblems. These figures, whose date may be told by the costume, occur in the chancels of St. Mary's and St. George's, but are most perfect and plainly visible in St. John's. They are painted on the flat parts of the roof between the beams, and in some examples hold shields, while in others their arms and hands seem to be represented by wings. I have seen no detailed account of these curious and interesting figures, which must, one may think, have all been painted about the same time and by the same hand. In St. Mary's they have been "thoroughly restored," and have lost much of their interest, but in St. John's there is a longer series extending the whole length of the church, and they have been reverently and carefully cleaned, but have not been subjected to any process of revival.

The rectory house of St. Mary's stands a little way to the eastward, and is curious on account of the relics of very ancient architecture which it contains.

The tower of All Saints' Church contrasts well with St. Mary's and the plainer St. John's. All three come into the same view and show each other off. The spire of All Saints' is lower by more than ten feet than that of St. Mary's, being one hundred and fifty-two feet high; but it is considerably more massive, and the tower on which it stands has four turrets, one at the south-western corner being square and containing a stair. The tower of St. John's church has no spire and is very simple in outline, with a battlement and four pinnacles. A fourth tower, St. Michael's, is in a conspicuous situation in the High Street, but does not call for much notice, having been built in the Gothic of 1761. Viewed from a suitable distance, it serves to enhance the effect of St. Mary's and All Saints'.

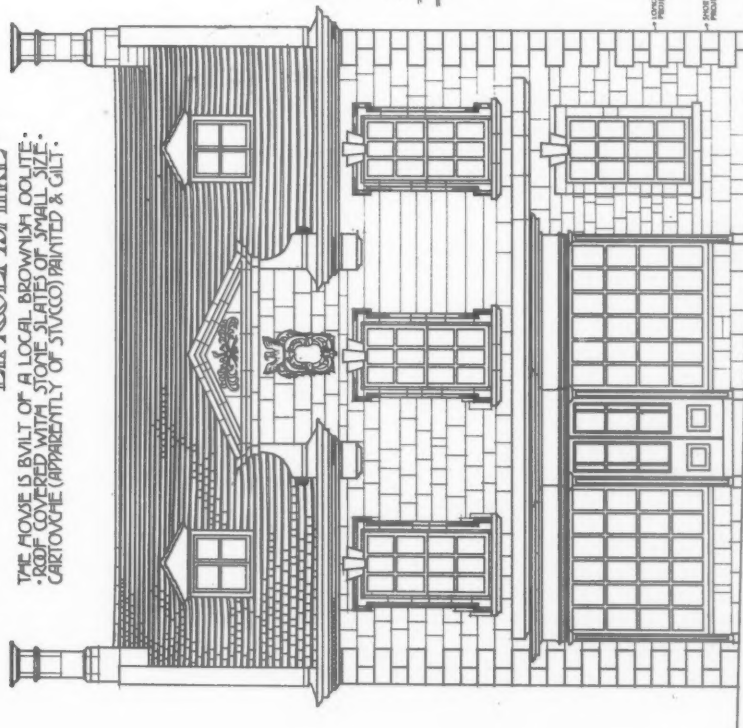
Besides its fine steeple, All Saints' is worthy of notice for the arcading with which its lower walls are almost surrounded. Much of this is in the best First Pointed style, and earlier than the walls and windows which rise from it. On the western side it is later, and on the north side it is omitted or has been removed, which seems to show that a third aisle stood here; but it is possible that the pillars along that side in the nave are all that was ever built of it. The same very characteristic external panelling or arcading appears also on the tower of St. Mary, and may have been repeated in other parts of the original church. At All Saints' the building seems, in the modern use of the phrase, to have been very completely "restored" by William Browne, six times alderman of Stamford in the third quarter of the fifteenth century. He built in the style of his day in England, what we know as Perpendicular, and to him the tower as it is now must be assigned. Where two examples, as in this case, of different styles, each good in itself are thus combined, the result is picturesqueness. This fact has been forgotten in the numerous imitations of the arcade with which the so-called Gothic revival provided us. The porch of the south aisle of All Saints' church should be specially noticed. It is later than either the arcade or the main building. The spire was ascended several times by the help of the crockets alone in the last century; but such a feat, after the carved stone has borne the disintegrating efforts of breezes and smoke for another century, would be rather hazardous. A considerable number of brasses remain in All Saints', but removed from the graves they once marked. They are particularly interesting as examples of civic costume, the burial place of the great wool merchants, the Brownes, having been at the east end of the north aisle, which in their day formed the chapel of St. Thomas. Three generations of these wealthy burghers were commemorated here, and woolpacks were used as heraldic badges in almost every case. The great staple of the midland counties was thus indicated, and in this immediate neighbourhood it is frequently asserted that the famous church tower, known as Boston Stump, was built on wool packs. A woolpack, it may be observed, forms the coat-of-arms of Staple Inn, in London.

Not visible in a distant view, the church of St. George is yet worthy of more than a passing notice. It was built on old foundations, which here and there show themselves, towards the end of the reign of Edward I. It must have always been small and low, and greater height was gained rather by sinking than by raising the general level. Thirty or forty years ago the whole building was altered as far as possible, short of pulling it down,



• NO 41 HIGH STREET, STAMFORD.  
• LINCOLNSHIRE.

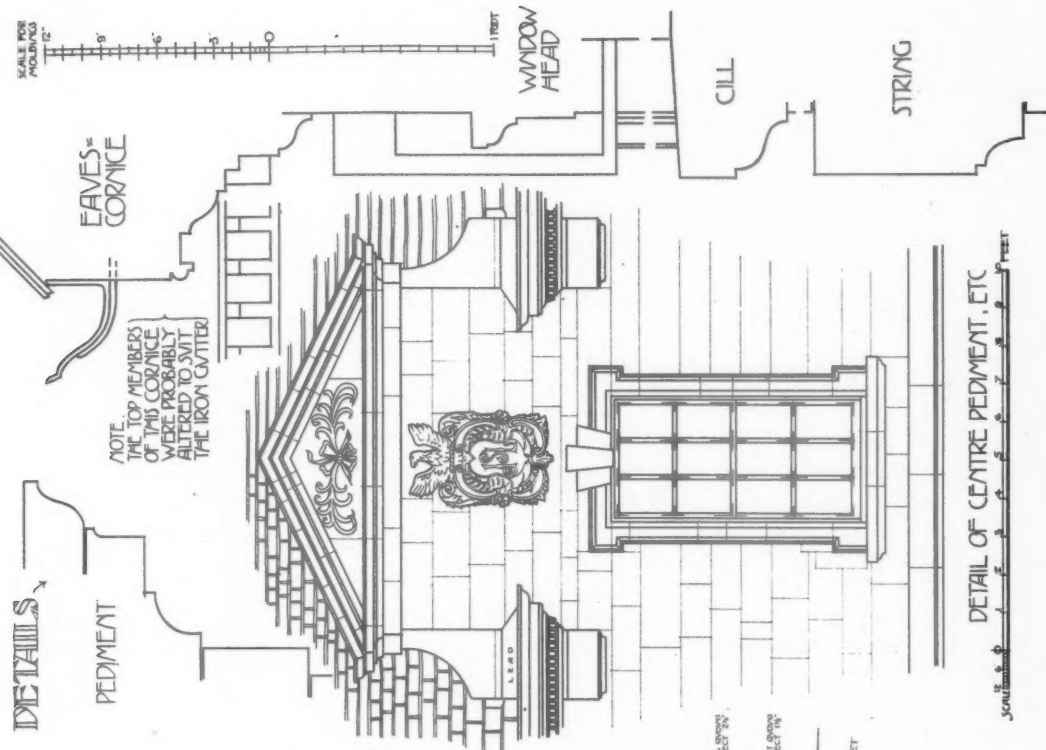
THE HOUSE IS BUILT OF A LOCAL BROWNISH LÖÖLITE.  
• ROOF COVERED WITH STONE SLATES OF SMALL SIZE.  
• CARTOUCHE (APPARENTLY OF STUCCO) PAINTED & GILT.



ELEVATION FACING HIGH ST.

NOTE. THE SHOP FRONT, THOUGH NOT RECENT, WAS EVIDENTLY INSERTED SUBSEQUENT TO THE ERECTION OF THE BUILDING. THE CURIOUS JOINTING OF STONES BESIDE WINDOW ARCHITRAVES ABOVE IS THE RESULT OF THE REPAIR OF A SETTLEMENT DUE TO THE ALTERATION.

(V) MEASURED AND DRAWN BY EDWIN GUNN. SEPTEMBER 1903.



by way of "restoration," and it needs a practised eye to find the original features. William Bruges, an eminent herald, who seems to have been the first appointed "Garter King-of-Arms of Englishmen," in 1417, having previously been "Guienne King-of-Arms," signalled the institution of the office by decorating the windows with figures of the first twenty-five Knights of St. George and their founder, King Edward III. Drawings of these windows were made in 1641 for Sir William Dugdale, one of Bruges' successors, by William Sedgwick. The drawings are on vellum and were bound in a volume which deals with the heraldry remaining at that time in St. Paul's, Lincoln, Peterborough, and other cathedrals and many churches, including those of Stamford, and is now in the library of the Earl of Winchelsea, where I have been kindly permitted to examine it. Stukeley, the great local antiquary, tells us that one knight was represented in each light of the windows of the choir, kneeling in an attitude of prayer, in the lower part of the light, clad in a surcoat of his arms and the blue mantle of the order. Stukeley adds:—"In the spring of 1741 they pulled 'em all down." As Bruges died in 1449, and as Sedgwick's drawings were done in 1641, it would seem that they had lasted just three centuries, and had escaped even the marauders of the Great Rebellion. Had they been spared in 1741, would they have escaped the restorer a hundred years later? Bruges' arms, and some other relics of old glass, are still to be seen, including about two hundred small mottoes of the Garter in a north window of the chancel; Bruges' will (*Testamenta Vetusta*, Nicolas, p. 266), desires that his body should be conveyed from London, where he died, and buried in St. George's "within Staunford." He made many bequests to this church and also to St. Mary's, and specially desired that certain goods lying in the barn of his house at Kentish Town should be sold, and the proceeds applied "to the completing and ending of the said church of Staunford," including the pewing and the paving of body and choir "with broad Holland tiles." Another person in whom posterity has taken an interest was buried in this church but without a monument, namely David Cecil, sheriff of Northamptonshire in 1531. He was ancestor of the Marquises of Exeter (Burghley having been part of his estate) and of Salisbury, the late Prime Minister having descended from his younger great-grandson. His will is in *Testamenta Vetusta* (pp. 691 and 728), and has often been quoted. He leaves to his widow twenty kine and a bull, and to Richard, his eldest son, his best gown and two feather beds. He appears to have purchased a good estate in this neighbourhood, and was largely concerned in the drainage of the Fens.

The modern "restorer" was let loose on the church in 1887, and much that had been spared in 1741 perished then, including the ancient plan to which something like transepts were added. The modern glass is not to be admired, and the same must be said of almost all the recent windows at Stamford; two, to the memory of a late vicar in St. John's, which are excellent, forming almost the only exceptions. In this case some fragments of ancient glass were used with good effect, and served not only to improve the design, but to set the harmonious key of colour so sadly wanting elsewhere. I may notice here the exquisite and unrestored carved oak screen which encloses the chancel and south chapel of St. John's, and cannot be matched in its delicate details. It probably dates from about 1451, and, with some coloured glass, was given to the church by William Gregory, Mayor of Stamford. The reredos, with modern Italian sculpture and other painful features, including the window above it, goes far to injure what is in many respects the best church interior of the town.

The church which suffered least during the prevalence of the "restoration" mania is St. Martin's. It stands about half way up the hill from the bridge on the south side of the Welland, and was built as we now see it by Russell, Bishop of Lincoln, in 1480, the original church having been destroyed by the Lancastrians ten years before. There is much to be admired in the tower, and the interior also invites and bears careful examination. The splendid monument of Lord Burghley, Queen Elizabeth's Lord Burghley, holding his wand of office, will remind the visitor of the monuments of the Queen herself and of Queen Mary of Scotland, in the chapel of Henry VII. It is placed on the north side of the Communion Table at the entrance of a mortuary chapel, in which are the monuments of his father and mother, Richard and Jane Cecil, and of many of his descendants. Among them the vast Italian group representing various heathen goddesses—the allegory is not quite clear—with statues of John, fifth earl of Exeter and Ann his wife, was carved by Monnot at Rome. Apart from the monuments, the most interesting thing in St. Martin's is the stained glass. We have heard so much of late about Peckitt of York—Mr. Burton calls him Pocket—that we may be interested to see how he arranged a large number of fragments brought here from Snape, Tattershall, and other places, which were not worthy of them. They are, at any rate, preserved and would repay careful examination, in spite of the kaleidoscope patterns in which they are framed.

W. J. LOFTIE.

## Current Architecture.

**HAILEYBURY MEMORIAL, SOUTH AFRICAN WAR.**—This obelisk has been erected by their old schoolfellows as a memorial to those old Haileyburians who died in the South African War. It is constructed of Portland stone, with bronze shields, swags, cannon balls, and cartouches. On the cartouches are given the names of the sixteen battles of the war for which clasps were given.

The winged heart is the school crest. On the shields are the following inscriptions:—

On the shield facing the public road—

HAILEYBURIENSIBUS IN AFRICA PRO PATRIA MORTUIS HAILEYBURIA FILIORUM MEMOR.

On the two shields at the sides—

SOUTH AFRICA, 1899-1902.



DETAIL, SOUTH AFRICAN WAR MEMORIAL, HAILEYBURY COLLEGE.  
REGINALD BLOMFIELD, ARCHITECT.



SOUTH AFRICAN WAR MEMORIAL, HAILEYBURY COLLEGE.  
REGINALD BLOMFIELD, ARCHITECT.

*Photo: E. Dockree.*



On the shield facing up the avenue towards the school—

STA PUER, ET REVOCANS QUOS ABSTULIT AFRICA  
FRATRES,  
VIVERE PRO PATRIA DISCE MORIQUE TUA.

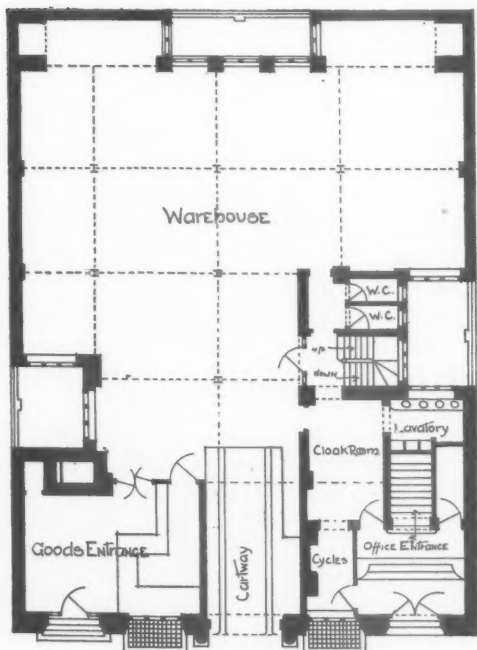
The monument stands on six circular steps of Portland stone, enclosed by twelve stone posts with bronze collars and chains. The original design included a bronze figure poised on the ball at the top. This was omitted in execution. The pedestal from the top step to the base of the obelisk is 8 feet 3 inches high. The total height of the obelisk from the ground level to the top of the ball is 30 feet. The work has been carried out by Messrs. Farmer and Brindley from the designs and details of Mr. Reginald Blomfield.

WAREHOUSE, BIRMINGHAM.—This warehouse was erected last year for Messrs. Keep, Brothers, Australian and Cape merchants, and has a frontage of 60 feet to Great Charles Street. Large stock rooms occupy the basement and most of the ground floor. The goods entrance in the middle of the front is arranged so that goods may be unloaded entirely within the building. The offices are on the first floor, and each directly communicates with the central waiting hall. Between the latter and the large clerks' office are enquiry boxes, sound-proof from each other. The private offices of the three members of the firm communicate directly with and overlook their

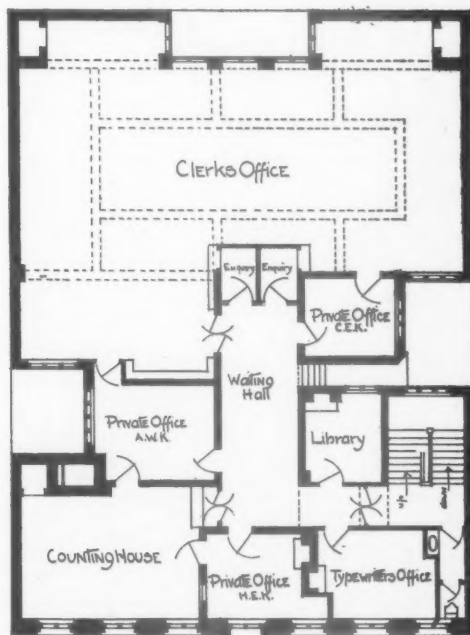
special departments. A second floor on the front of the building supplies additional rooms for clerks and typewriters, and the caretaker is accommodated in the attic. The front is of Coxbench stone and Woodville sandstock brick, and the roof is covered with Precelly Green slates. The contractor was Mr. T. Rowbotham, and the architect Mr. W. H. Bidlake.

BRANCH SCHOOL OF ART, MOSELEY ROAD, BIRMINGHAM.—Not one of the many prosperous branch schools of art at Birmingham carried on in connection with the central school was, before 1898, provided with a building specially designed to suit its requirements. The classes met, for the most part, in the board schools. The increasing attendance at the Moseley Branch School seemed to warrant the erection of such a building, and the Museum and School of Art Committee of the City Council entrusted Mr. W. H. Bidlake with its design. The foundation stone was laid by the Right Hon. William Kenrick, the chairman of the committee, who also in November 1899 opened the building. The contractors were Messrs. Smith and Pitts of Birmingham. The site at the corner of Moseley Road and Lime Grove is only partly occupied by the present building, space at the rear being left, and the building itself being designed with a view to its future extension. The ground floor is 5 feet above the street pavement, which is separated from the front by a wide area; this allows of a well-lighted basement for

Scale 1" = 10' 0"

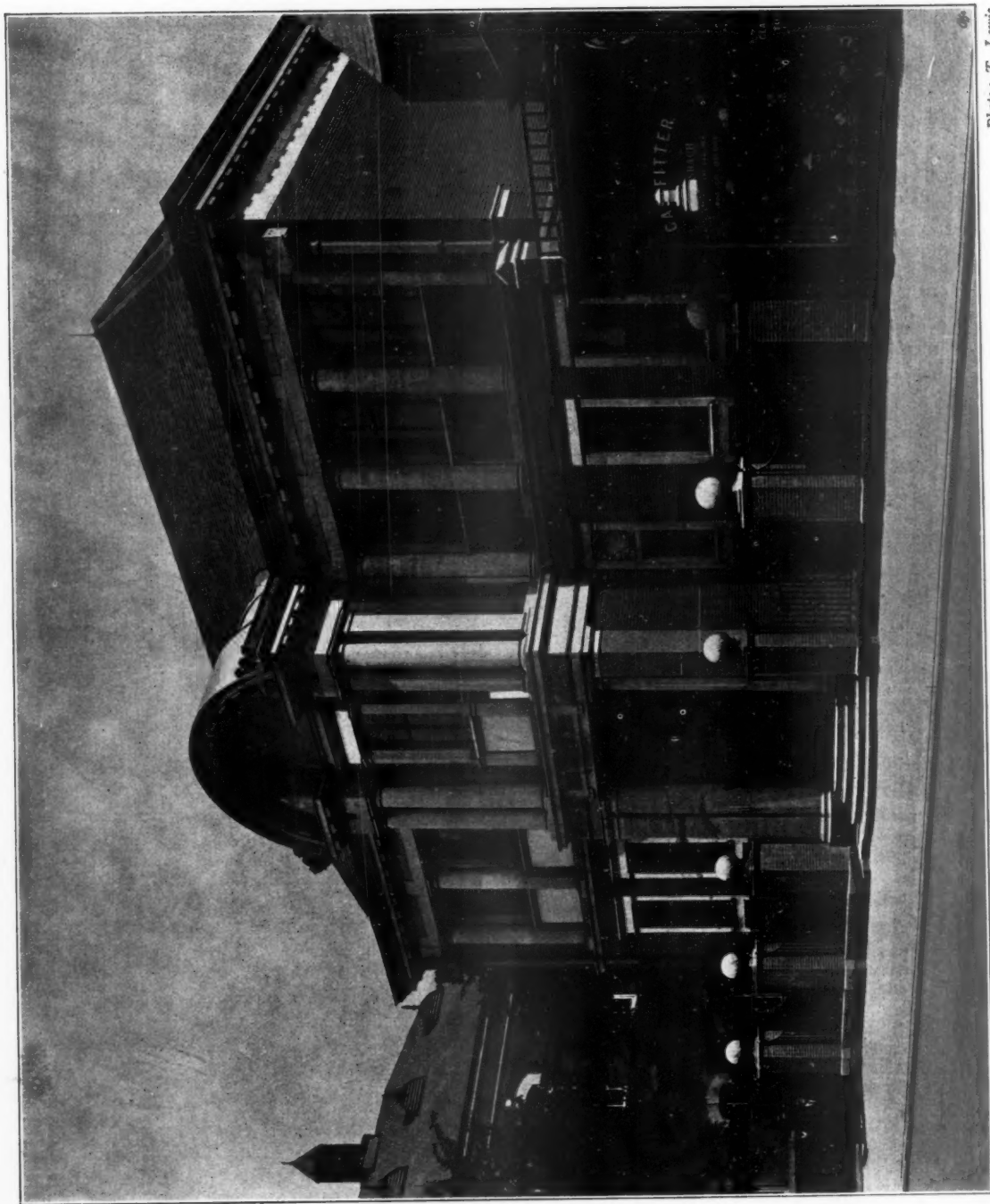


Ground Floor Plan.



First Floor Plan.

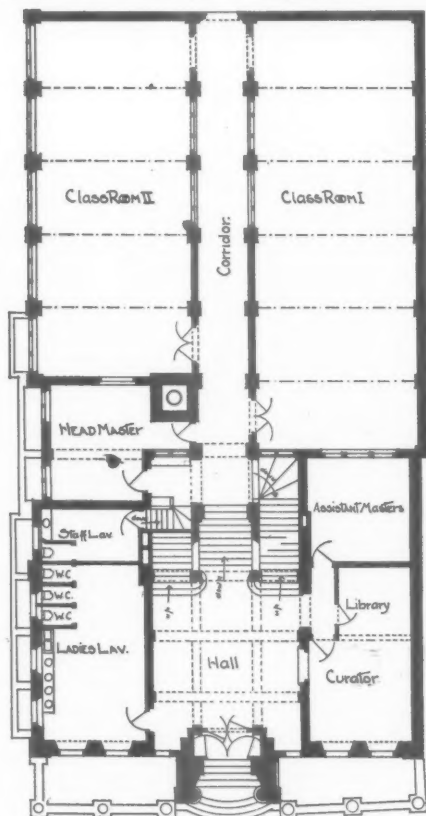
WAREHOUSE, GREAT CHARLES STREET, BIRMINGHAM. W. H. BIDLAKE, ARCHITECT

*Photo: T. Lewis.*

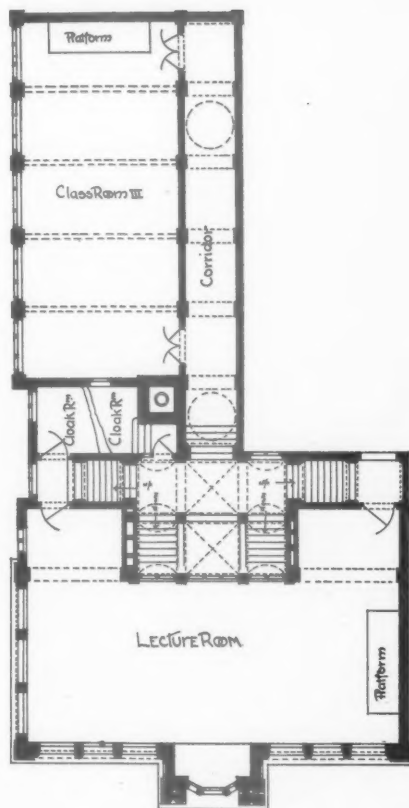
BRANCH SCHOOL OF ART, MOSELEY ROAD, BIRMINGHAM.  
W. H. BIDLAKE, ARCHITECT.



Scale 1" = 10' 0"



Ground Floor Plan.



First Floor Plan.

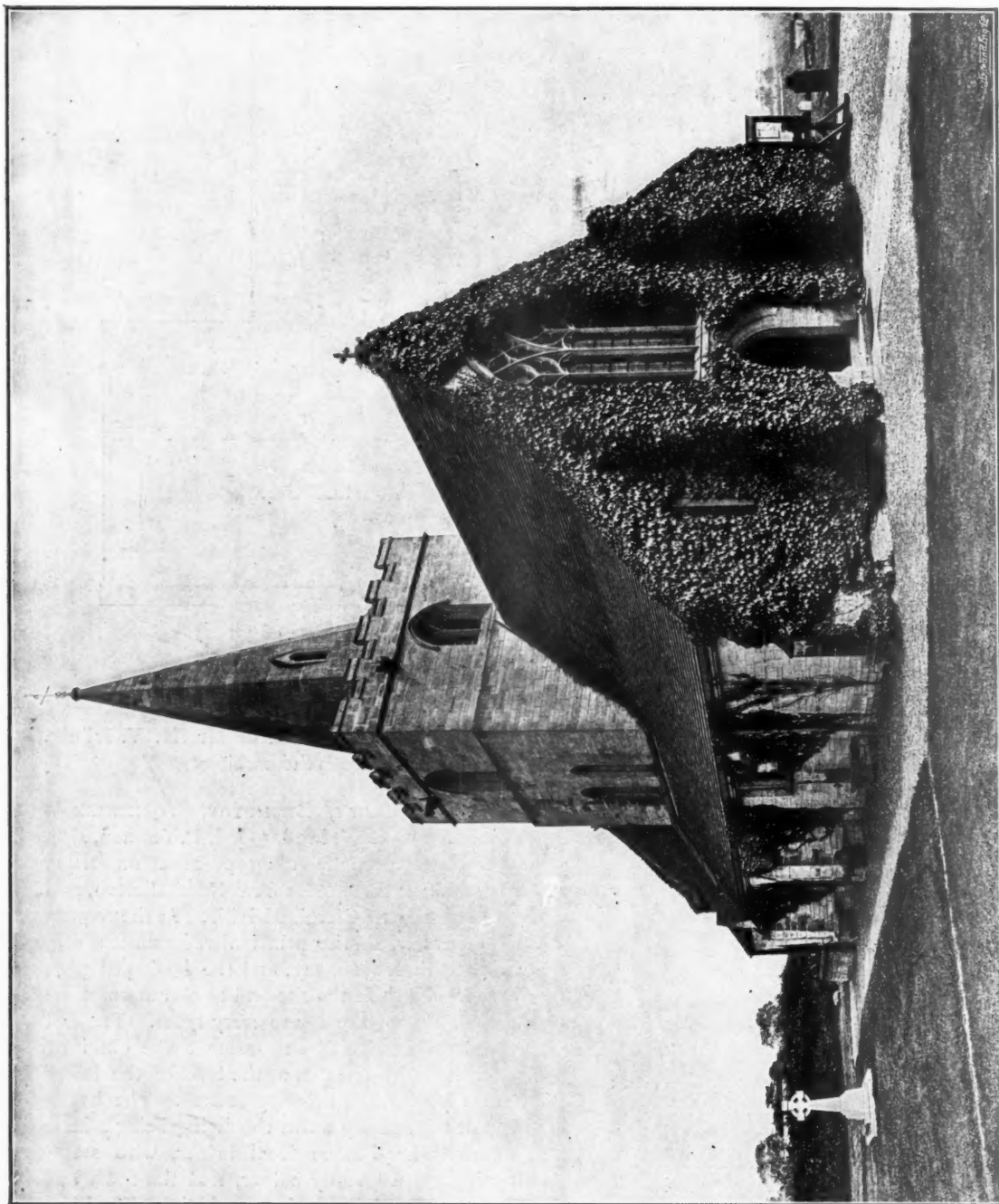
BRANCH SCHOOL OF ART, MOSELEY ROAD, BIRMINGHAM. W. H. BIDLAKE, ARCHITECT.

modelling, casting, and wood-carving. There is a large entrance hall and a wide stone staircase, which has a groined ceiling springing from Roman Doric columns. The building is planned so that each class-room is easily approached from the hall and staircase, and can be readily overlooked from the masters' rooms. Two large class-rooms on the ground floor provide accommodation for between 70 and 100 students each, and are used respectively for the elementary and model drawing classes. On the first floor there are rooms for elementary design and building construction facing Moseley Road, and one for advanced design fronting Lime Grove. The building is of Bath stone and Woodville sandstock brick, and the front roof is covered with Swithland slates, taken from old buildings recently demolished at Leicester.

**ST. MAGNUS CHURCH, BESSINGBY, YORKS.**—This church took the place of a small eighteenth-century brick building of no interest. It consists of a nave and north and south aisles, a central tower with spire, and a chancel with an organ chamber and vestry on the north side. The walls are faced externally with Whitby stone, and red Dumfries stone is used for the columns of the arcades. The internal fittings are of oak. The church accommodates about 160 persons. The

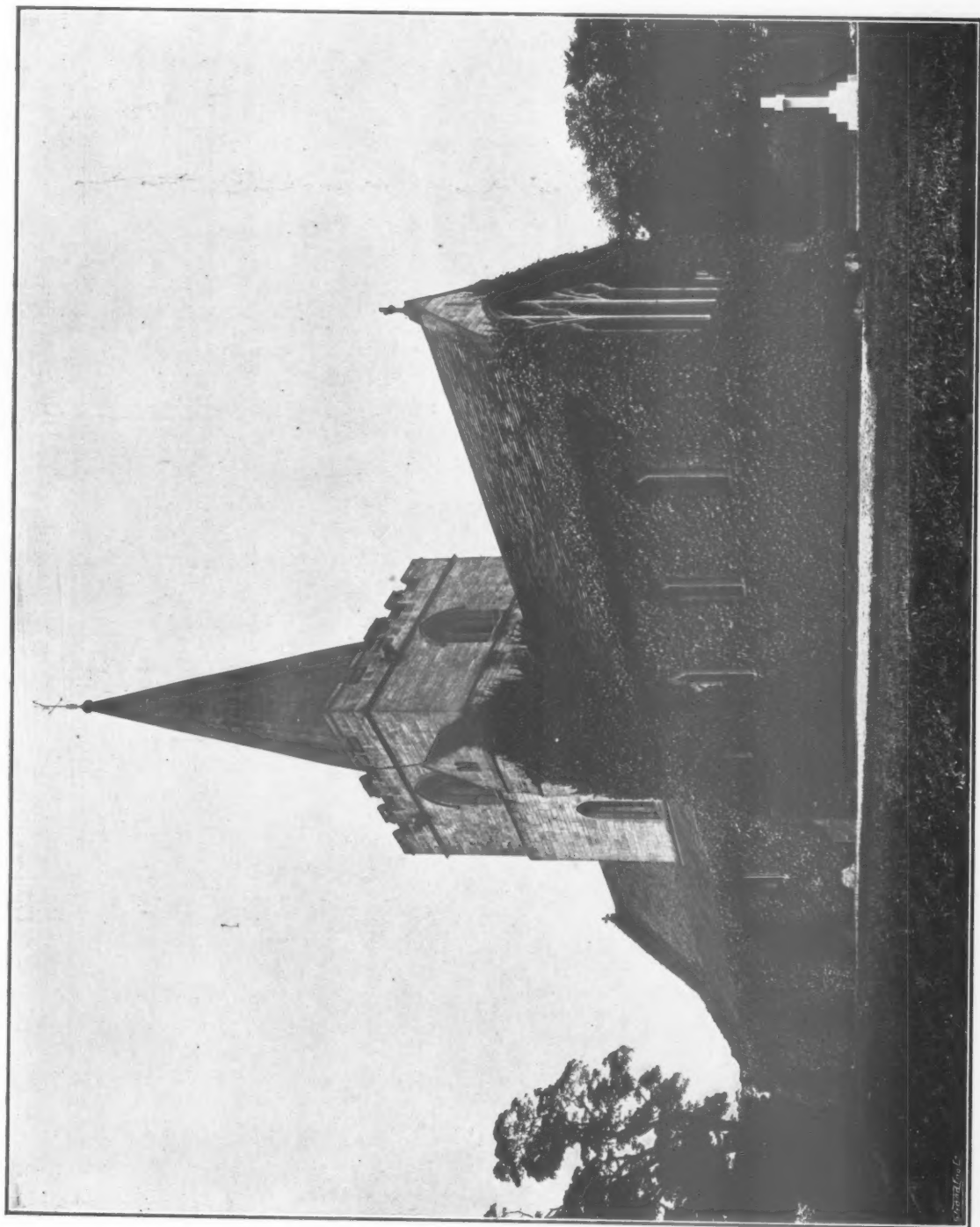
stained glass is the work of Mr. H. V. Milner. Mr. Temple Moore is the architect.

**THE CLOSE, BROMPTON, YORKSHIRE.**—This house was built in 1895 for J. P. Yeoman, Esq. It occupies a commanding position on rising ground about three miles from Northallerton, and at the foot of the Cleveland Hills. At the request of the owner, all the principal rooms face south, where the best views are, and the L-shaped plan was adopted to fit the site and to obtain sunshine at some time of the day to every room. The fall in the ground enabled a tea-room to be obtained under the drawing-room at the level of the lower terrace from which it is approached. The house is built with cavity walls, the facing being 2-inch thick red hand-made local bricks, with stone dressings of a creamy colour, and the roofs are covered with red tiles and stone ridging. The hall, staircase, and corridor are panelled in oak in which the ingle-nook fireplace set round with De Morgan's tiles forms a good field of colour. The drawing and morning rooms are panelled in yellow pine, painted white, with alabaster and Persian tile linings to the fireplaces. The stables are to the north-east of the house, and together with the gardens were executed to the designs of the architect, Mr. Walter H. Brierley.



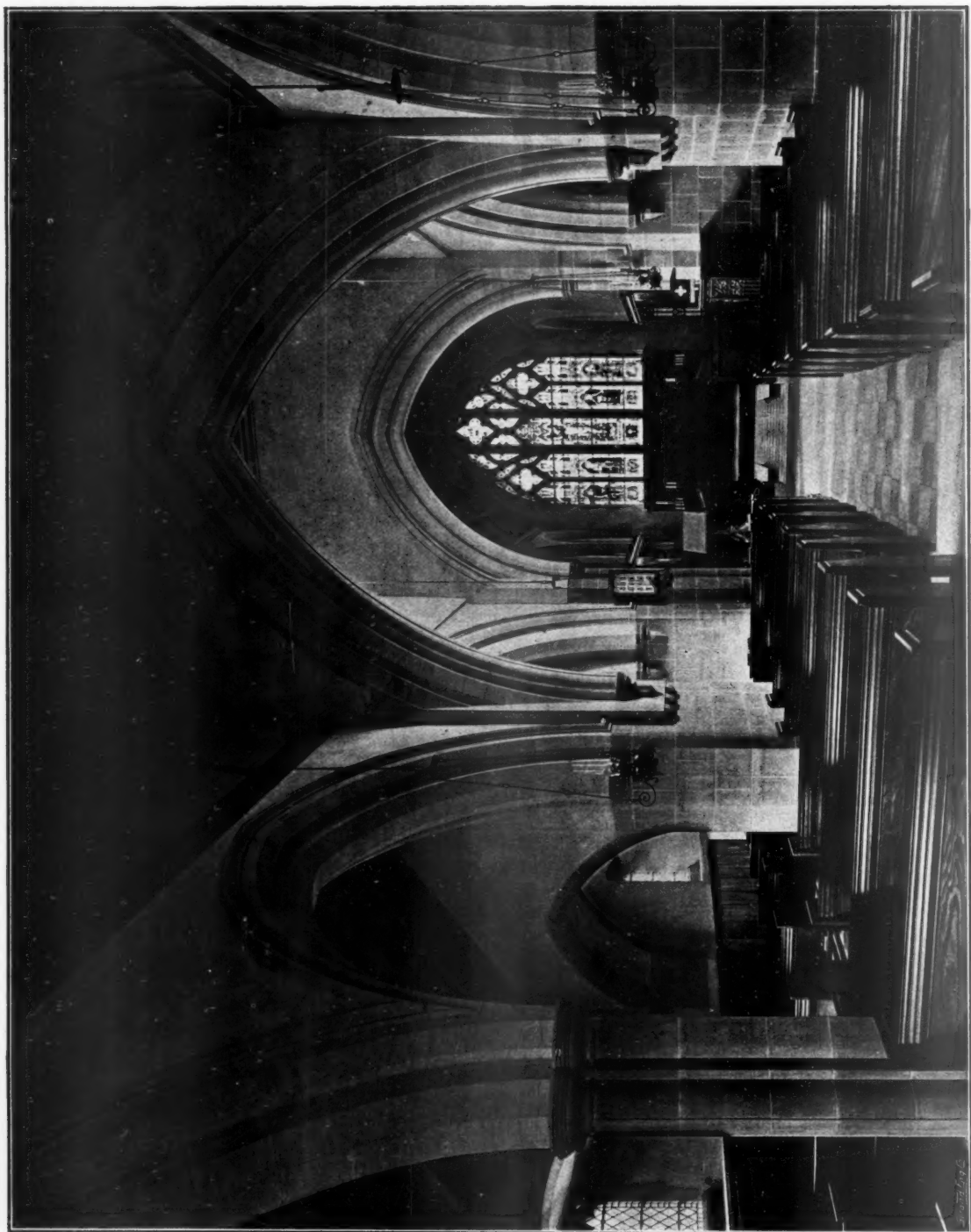
*Photo: E. Dochra.*

CHURCH OF ST. MAGNUS, BESSINGBY, YORKS. FROM THE NORTH-WEST.  
TEMPLE MOORE, ARCHITECT.



*Photo: E. Dockree.*

CHURCH OF ST. MAGNUS, BESSINGBY, YORKS. FROM THE SOUTH-EAST.  
TEMPLE MOORE, ARCHITECT.

*Photo: E. Dochree.*

CHURCH OF ST. MAGNUS, BESSINGBY, YORKS. INTERIOR, LOOKING EAST.  
TEMPLE MOORE, ARCHITECT.





*Photo: E. Dochree.*

CHURCH OF ST. MAGNUS, BESSINGBY, YORKS.  
INTERIOR FROM THE CHOIR. TEMPLE MOORE, ARCHITECT.

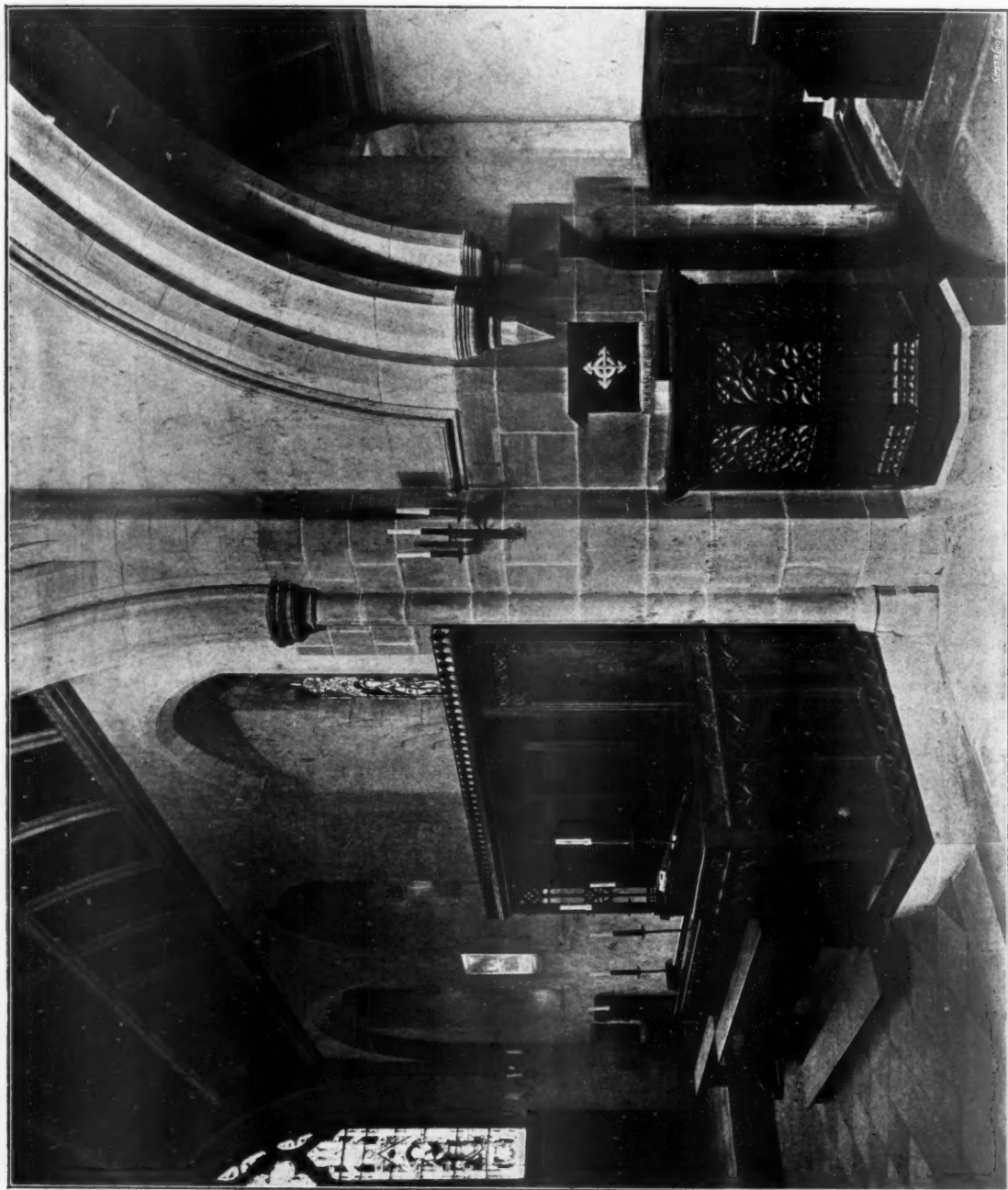
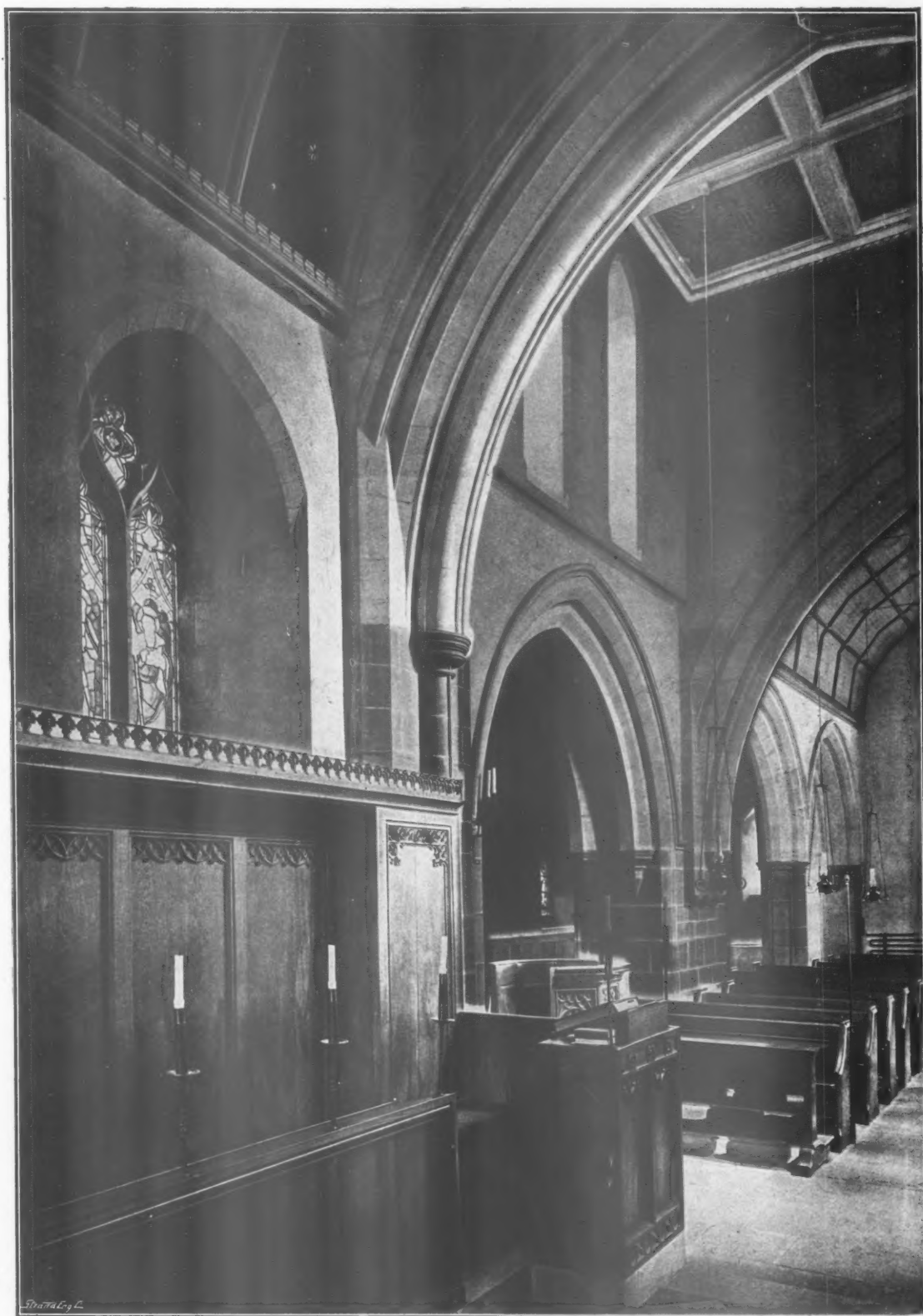


Photo: E. Dockree.

CHURCH OF ST. MAGNUS, BESSINGBY, YORKS. DETAIL OF PULPIT AND  
CHOIR STALLS. TEMPLE MOORE, ARCHITECT.





CHURCH OF ST. MAGNUS, BESSINGBY, YORKS.  
DETAIL OF THE CROSSING. TEMPLE MOORE, ARCHITECT.

*Photo: E. Dockres.*

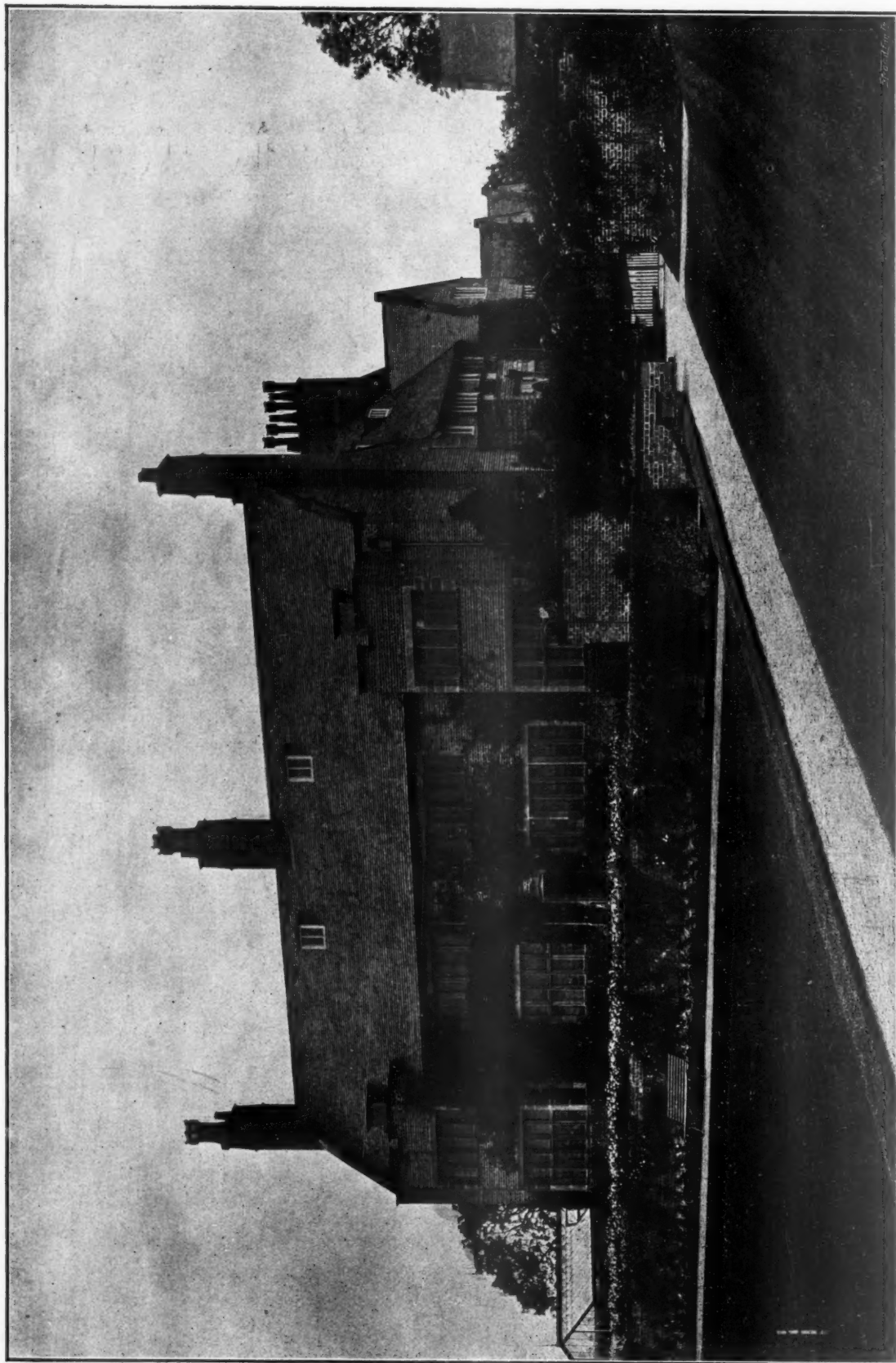


Photo: T. Lewis.

"THE CLOSE," BROMPTON, NEAR NORTHALLERTON. FROM THE LAWN.  
WALTER H. BRIERLEY, ARCHITECT.

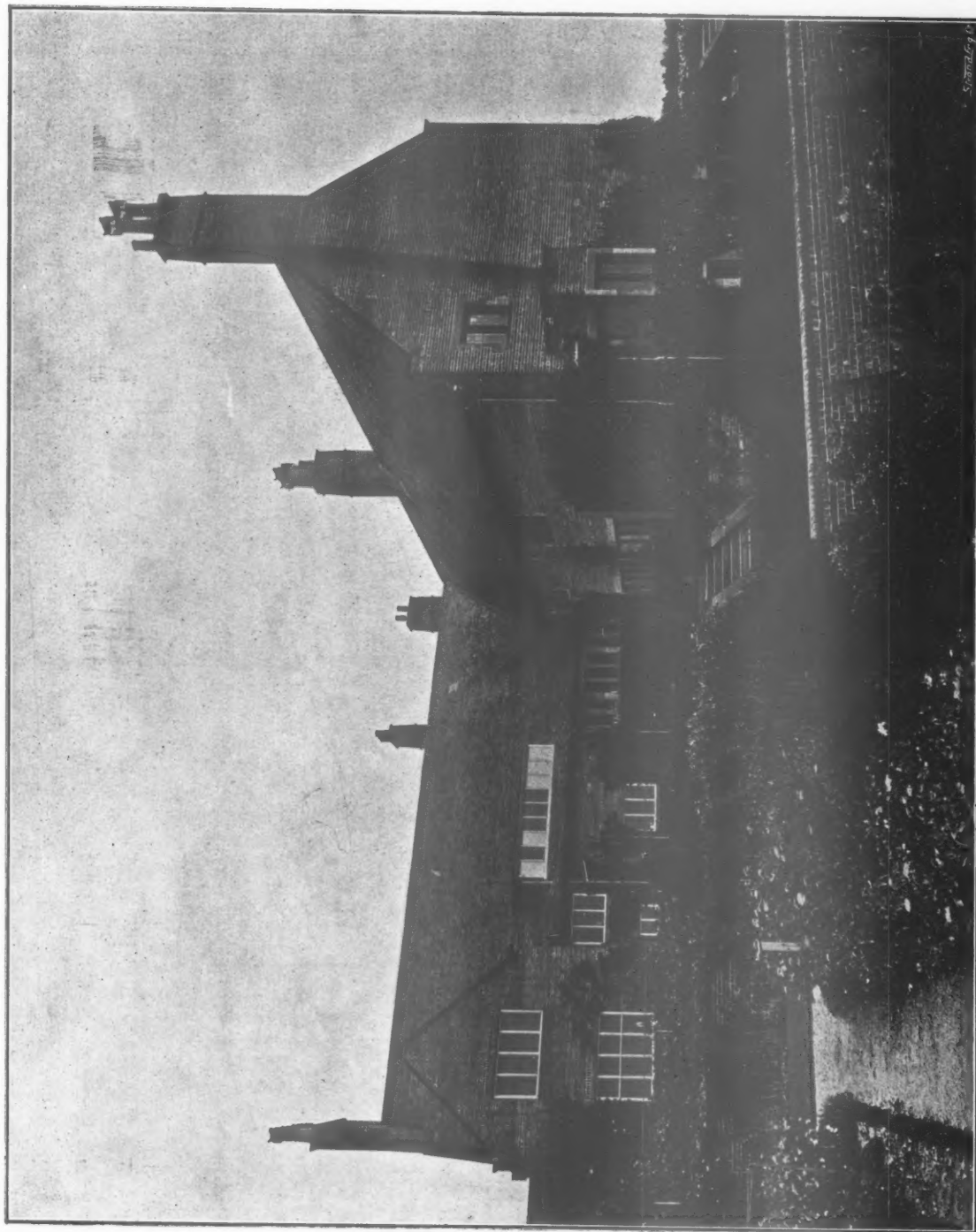
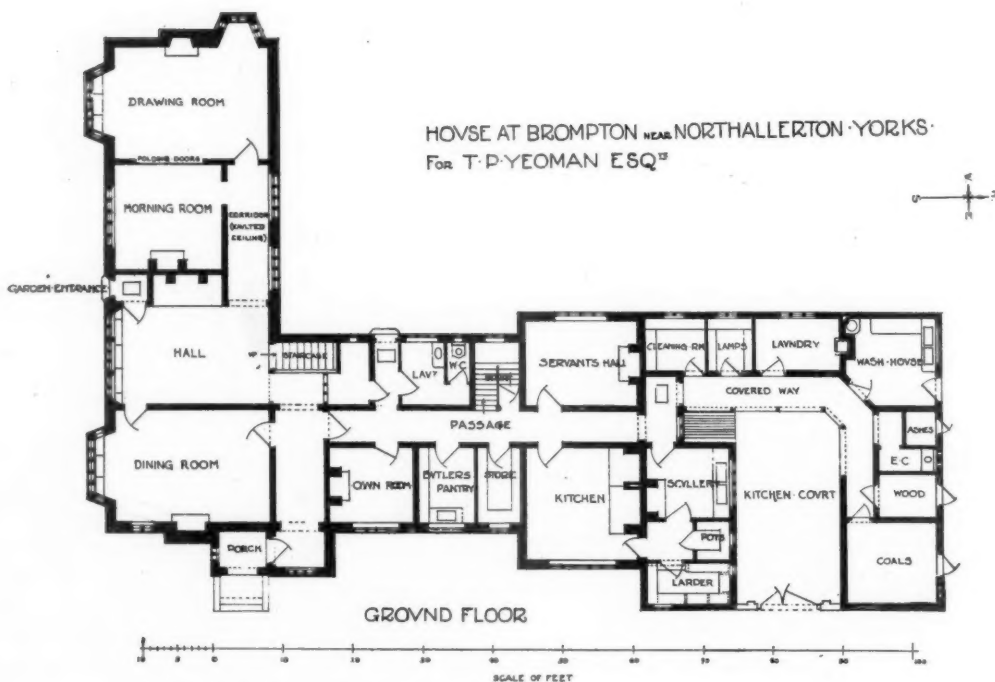
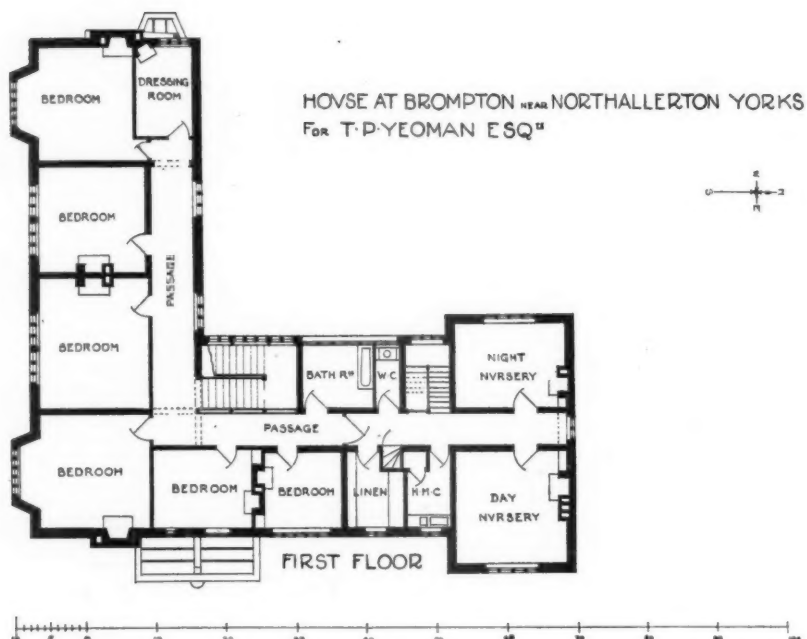


Photo: T. Lewis.

"THE CLOSE," BROMPTON, NEAR NORTHALLERTON. FROM THE GARDEN.  
WALTER H. BRIERLEY, ARCHITECT.



WALTER H. BRIERLEY, ARCHITECT.



# Architectural Education.

## VIII.—THE ROYAL ACADEMY ARCHITECTURAL SCHOOL.

BY R. PHENÉ SPIERS.

IN consequence of important changes made lately in the rules of the Royal Academy Schools, the new curriculum of the Architectural School is now more or less confined to the subjects of architectural design and of modelling; and in order that more time should be devoted to the former, the regulations for admission to the schools require more preliminary work. The new rules require that in future the geometrical drawings which are sent in should be of a building, or part of a building, *to be done from the candidate's own notes and measurements*, which are to be sent in with the drawing. The advantages of this new rule need not here be descanted upon. In the annual competitions for the silver medals or prizes offered by the Royal Academy since 1769, by the Royal Institute of British Architects and by other societies for measured drawings of ancient buildings, this class of work has always been regarded as of great importance and value; and its introduction now as part of the preliminary work to be submitted by candidates for admission as probationers to the school will tend to increase its adoption. The other work required, viz., drawings of the classic orders to scale, a perspective sketch of some building, and a shaded drawing of architectural ornament from the cast, remain as heretofore.

Before admission as student, the candidate's knowledge is further tested by an examination, in which the following is required, viz.:—A, a drawing of one of the classic orders to scale from memory; B, a shaded drawing from the cast, to be done in six hours; C, a measured drawing of part of a building from the candidate's own notes and measurements, as before; D, the working out of an original design (the subject for which is to be set by the visitor of the time being) in twelve hours; E, the passing of an examination in Perspective; and F, the passing of an examination in the History of Architecture. The last three subjects form part of the new rules.

The curriculum of study, after the admission of students, does not differ materially from that which has hitherto been practised; but in the place of the shaded drawings from the cast, outline drawings of a Corinthian capital and other work, the whole time of the student is now devoted to architectural design. Four subjects for design

are set in the year, the four visitors (who are appointed by the Council) giving them in consecutive order. The programme set by the visitor in each case is as a rule based on that class of subject with which he is most familiar, and on which, therefore, his advice is likely to be of the greatest value. Here, again, is a difference from the system employed in the Ecole des Beaux Arts in Paris. The subjects there are all given by the Professor of the school, but the designs are studied and worked out under the advice of the Professors (or Patrons as they are called) of many "ateliers," who in some cases may have had no practical acquaintance with the buildings called for in the programme. It follows, therefore, that the subjects are sometimes of an ideal nature with which the student may never have to deal in the future.

The work just described is carried out in the architectural class-room. The curriculum of study is pursued further in the lecture-room, where courses of lectures are given on painting, sculpture, and architecture; and the new rules prescribe not only attendance at, but the passing of an examination by the student in the subject of those lectures. The class for modelling ornaments, which lapsed on the resignation of Mr. H. H. Stannus, has now been resuscitated and placed under the instruction of the visitor in the School of Sculpture, in concert with the architect visitor. This class is now held on Monday evenings instead of on Saturday afternoons, as before.

The prizes and medals offered by the Royal Academy to architectural students are:—

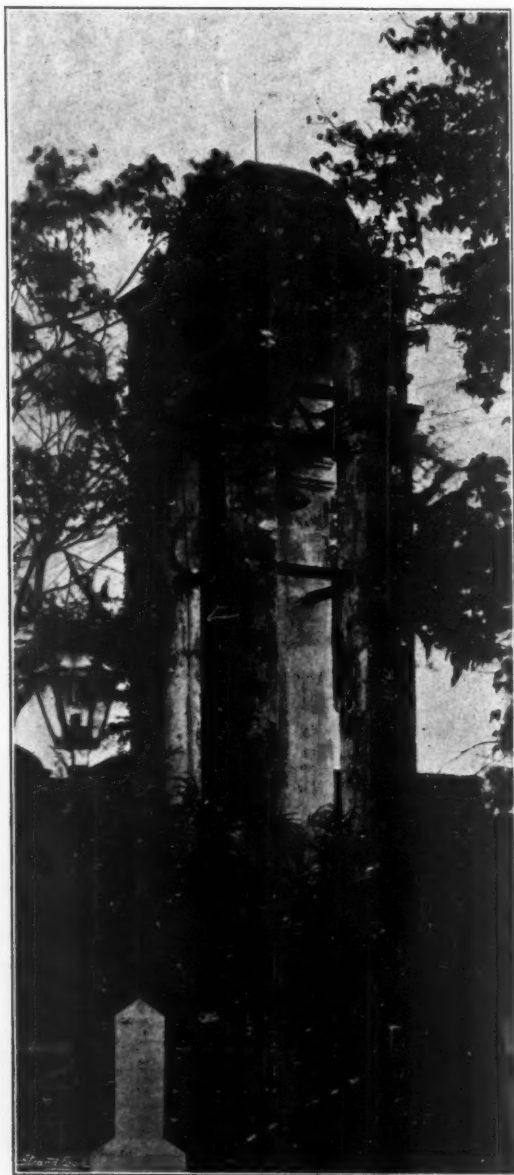
- A. In alternate years—a gold medal with books, and an allowance of £200 for travel and study abroad; and—a travelling studentship with an allowance of £60 for travel and study in England.
- B. A first silver medal and a prize in books; and a second silver medal for a set of measured drawings.
- C. A silver medal for a perspective drawing in outline, with a specimen of sciography.
- D. A silver medal for an architectural design with colour decoration.
- E. A prize of £25 for a design in architecture.
- F. A first prize of £15, and a second prize of £10, for a set of drawings of an architectural design (open only to students in the first three years of their studentship); and
- G. A prize of £10 for an original composition in ornament, executed in the class for modelling ornaments.

## Dutch Architecture in Ceylon.—II.\*

A CHARACTERISTIC of the Dutch in Ceylon, which is also found at the Cape, was their liking for detached belfries as an adjunct to their churches. The church at Kalpitiya has one. There is another at Gallé (which we illustrate) belonging to the church there, but on the opposite side of the street. At Colombo the belfry stands in a street at a considerable distance from the church, which resembles that at Vredenburg, South Africa.†

\* See first Article, September 1902.

† See THE ARCHITECTURAL REVIEW, November 1900.



BELFRY AT GALLÉ.

There are belfries on the walls of the forts at Jaffna and Mannar, and there was one on the Gallé Fort, but it was demolished twenty years ago. They consist either of four walls with a dome-shaped roof as at Gallé and Mannar, or with a tiled roof as at Jaffna, or of two columns supporting an arch as at Colombo and Kalpitiya. The church belfry still remaining at Gallé is very picturesque, and had originally an ornamental vane of wrought iron, which has disappeared since the writer first saw the structure.

The windows and doorways of the houses are generally of large size, as is fitting in a tropical climate, and the former are glazed with small square panes, and have shutters attached to them as in the Cape examples shown in THE ARCHITECTURAL REVIEW for October 1900. The house at Tokai (shown on page 149) or Morgenstein (on page 147), or Oude Pastorie at Paarl (November 1900), might be found any day in the Colombo Pettah, with the omission perhaps of the centre gables, and with the addition of a roof on the brick plastered pillars forming a verandah. The door, windows, and general appearance of these houses are Ceylon-Dutch all over. The description of the old Cape houses given in these pages (149-152) would apply, with very slight alteration, to the Dutch houses of Ceylon.\* Locally made tiles were used for the roof instead of thatch, and flat tiles for the floors, also of local manufacture, and the timbers of the country, jak and satinwood, as well as teak, for the woodwork. For the furniture the most highly-prized wood was the local calamander, which has a beautiful grain, and the supply of which has become exhausted since the Dutch left the island. Ebony, satinwood, jak, teak, and another local wood, called *nadun*,† were also used.

The "immense proportions" of the doorways are features of these buildings that strike one at once. The doorway, Gallé Fort (p. 34), gives a good idea of the entrance and stoep of one of these houses. In this instance the roof has an ornamental weather-boarding of carved wood running along the eaves. The gate of the railing that fences the stoep off from the street is arched in a way that the Dutch were fond of. This form of arch is often seen in the panels of a door or window-shutter. A screen

\* I have not heard of the use of "brand solder" for the upper floors, and, as all the Dutch houses still in existence in Ceylon are one-storied, there was probably no necessity for its use. Ceilings, however, are found, like the Cape ceilings, leaving the joists open to view.

† *Diospyros quasita*, Thw.



DOORWAY, GALLÉ.

stands before the door. Though the present example is a very plain one, these screens have often a good deal of carved work about them.

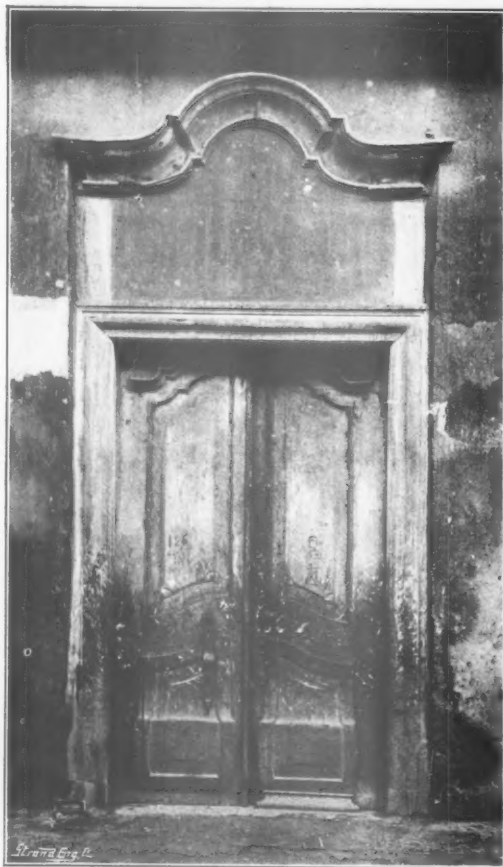
It was about the doorways and doors that the Dutch craftsmen exercised most of their ingenuity. They are usually, next to the gables, the most ornamental features of the house. The doors always had a square window or fanlight over them, not for ventilation, but for the purpose of admitting light. Judging from the construction of their houses and streets, and the habits of their descendants in the island, the Dutch did not care for fresh air, and could stand any amount of heat. In the commoner form of fanlight the frame was of wood. It was sometimes of wrought-iron work, and when this was used considerable variety was shown in the design. A fine example of wrought-iron work is shown in the illustration representing the fanlight of a house in the Jaffna Pettah. Sometimes the official who built the house had his own initials worked into the design, as in this example. The Gallé examples all have an ornamental lintel supported by carved scroll work, all slight variations of the same

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design.\* The scallop shell was a favourite ornament both for this kind of work and on furniture, as well as in stone and plaster. Applied mouldings to the panels were, as at the Cape, unknown. One cannot help feeling how much superior both as regards picturesqueness and durability are these old doorways to similar work of a later day. It is to be feared, however, that they will not long survive the inroads of modern civilization, as the buildings to which they belong, as well as the quarters of the towns in which they are situated, have decidedly gone down in the world. Formerly these houses were the private residences of Dutch officials; now they are occupied by small traders or serve as shops or warehouses for business firms. In no instance would there be the slightest hesitation in demolishing them if such demolition were supposed to afford the least material advantage or convenience.

The Dutch love of wavy lines is to be seen even in the boundary walls of the gardens of houses in the suburbs, which are to be found sometimes even when the houses themselves have fallen into shapeless ruin. In Colombo the

\* *Pericopsis mooniana*, Thw.



DOORWAY, GALLÉ HOSPITAL.





DOORWAY, GALLÉ FORT.

houses and walls are largely built of cabook, a product of disintegrated gneiss, a material which does very well for the purpose as long as it is plastered or cemented over and so not exposed to the air, but falls rapidly to decay when the plaster comes off. Stone, bricks, or coral were used at Gallé and Jaffna, and the walls of buildings constructed of these materials last better. Dutch cement and brick work was very good. The bricks are of the small yellow kind that were used also at the Cape, and were, I believe, imported from Holland, as they are

much superior to any bricks made in Ceylon at the present day.\*

A few stones sculptured with coats of arms, monograms, names or dates of buildings, and one or two moulded capitals of gate pillars belonging to the forts, are the only specimens of the stone-cutter's art that I have seen in the island, with the exception of the tombstones, and the only ornamental tiles a number of blue tiles with pictorial representations of scriptural and classical subjects which were found some years ago in a house at Gallé.

Dutch architecture, however, has left its mark on the native house-building and furniture-making of the island, and this is to be seen even at the present day. When the wealthier natives—chiefs and traders—began to build houses in what they considered to be the European style, they and their workmen naturally copied what they had been for many years accustomed to see in the houses of their Dutch masters, especially such features as the pillared and railed verandah or stoep with its scroll-shaped end walls and seats built of masonry, the large doorways with square fanlights, and many-paned windows with shutters painted in bright colours. The doors and shutters were panelled in the Dutch style, and the large fanlights have also been adopted from the Dutch, and are to be seen in houses built after they left the island, filled in in some cases with the floriated woodwork designs which the Sinhalese carpenters seem to have themselves developed. The Dutch boundary-wall, with its square pillars and pedestal and series of chain-like divisions,

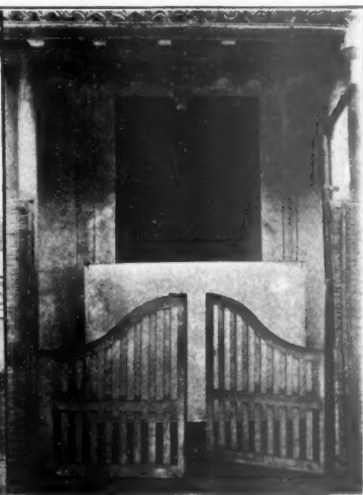
\* Mr. Baker states that it was the custom of the Dutch Company to send bricks and tiles from Holland to their various settlements, and mentions "Amsterdam bricks" among them. Mr. Reid, on the other hand, speaks of the bricks used at the Cape as being locally made.



DOORWAY, GALLÉ CHURCH.



CEMETERY GATE, GALLÉ.



DOORWAY, GALLÉ FORT.



still remains a favourite. So it has come about that many houses belonging to well-to-do natives have a suggestion of the Dutch about them, though the Dutch never built them or inhabited them. Even the small detached belfry is often to be found as an adjunct of English churches built

in recent years in Ceylon, though one never finds it in England. The heavy wardrobes and settees found in most native houses, as well as the door screens, are also a legacy from the Dutch, if not now in every detail, at least in their general idea.

J. P. LEWIS.

## The Origin of the Cape Gable.

THE author in an interesting first paper on Dutch Buildings in Ceylon in the ARCHITECTURAL REVIEW of September 1902, refers kindly to my book on "Old Colonial Houses of the Cape," and to the introduction on the "Origin of Cape Architecture," by Mr. Herbert Baker, which is the most valuable part of it.

The writer on Ceylon underestimates, I think, the enormous influence of the Dutch on domestic arts and architecture. "The gable," he remarks, "is not particularly Dutch in its origin, but is to be found in most European countries after the birth of the Renaissance;" and instances that it is a feature of the Elizabethan style, and is characteristic of certain houses in Kent.

The fact is that long before the Dutch and Portuguese sailors cut each others' throats in the endeavour to get "better pepper cheape," the Hollander was the middle man for all Eastern trade in the North of Europe; if we except Muscovy who procured her goods by way of Persia. The old Portuguese adventurers kept well the secret of the gorgeous East, and it appears to have been the Netherlanders alone who haggled for their

silks, their pearls, and their spices, with the jewelled sea-dogs of the quays of Lisbon. What an amount of stuff these Hollanders left behind in barter, or to defray their debts at the various trading ports, may be guessed at by the treasures preserved in the ancient conservative houses of Portugal. Sixteenth-century Dutch marquetry, silver-handled cabinets of ebony, blue delft spice jars; and quilts and tapestries, seen only on the ecclesiastical holidays, when the melancholy streets burst into display, and hang their embroideries from the balcony for all to see. As to the gable in England, it was Queen Elizabeth herself who signed the charter for the Flemish cloth makers of Smarden in Kent, where but a short time ago the old factory with its carved gable was yet to be found. This was a confirmation of the earlier one granted by Edward III. to Archbishop Mepham in 1330, when the foreign workers settled at Cranbrook. Over a thousand "fine cloth" makers are said to have come over, outnumbering by many hundreds the 176 Huguenots who are thought to have so much influenced the Cape; and with them doubtless came their architecture. There is ample proof that the artistic bias of Holland was carried, to the point of obsession, into every country where her people set foot. Did not the East India Company's officers make canals at nearly all the settlements, to the destruction of the beautiful city of Batavia, where the water bred "distempers" in the alien climate, so that the old town had to be abandoned? Canals they made at the Cape; old people tell us what they were like in summer; canals also in Ceylon. Furniture more or less of the Dutch pattern is found all over the East; at Surat, at Nagapatam; and their traders induced even the unimpressible Celestial to lacquer the clock cases and cupboards which the tall ships carried from the Fatherland.

Curiously enough the outline of the Dutch wardrobe is often identical with the gable we are investigating. I have seen a French wardrobe of the Louis XIV. period—a period following the closest connection between the trade of France and Belgium, which reproduced almost line for

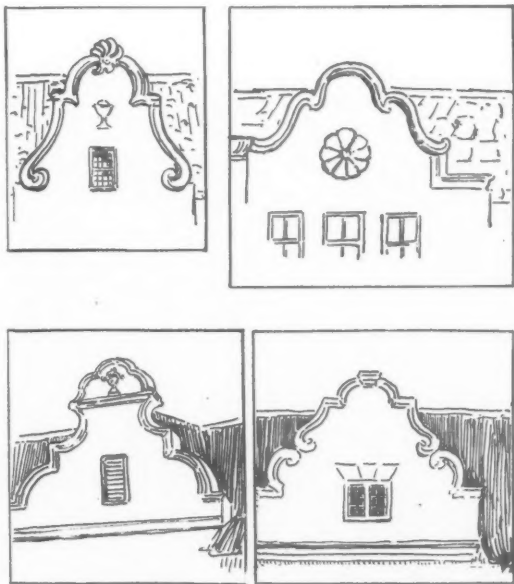


FIG. 1.—FOUR CAPE GABLES.

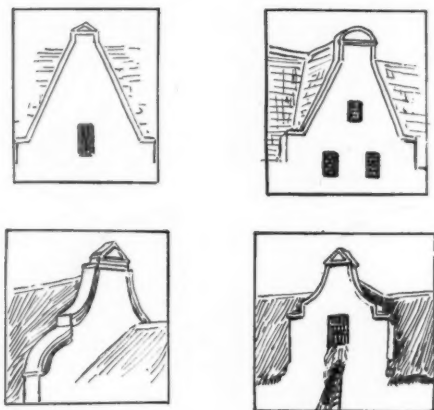


FIG. 2.—FOUR CAPE GABLES.

line the curves of the Cape gable. But since Mr. Baker wrote his essay, fresh evidence has appeared on the subject of the gables. He failed to discover in Holland and Belgium some of the most characteristic outlines of the Cape buildings. I also failed to evoke the Cape gable from my Dutch memories and sketches, and so late as in December 1902 I mentioned, in the pages of "Country Life," that this form of gable was rarely, if ever, to be found in Holland.

Professor Heeres, of Leiden, has now sent me some most interesting outlines from the sketch book of Dr. Gallée, of Leiden University. Dr. Gallée writes that they are to be found throughout the whole country, with the exception of the eastern part. Many of the drawings are from Utrecht, and it would be interesting to know if the house-builders of that town had any special connection with the Colony, most of whose settlers were drawn, incidentally, from the sea-port towns in the South of Holland. There is an additional interest in this verification of the gable outline. Someone has said that architecture is

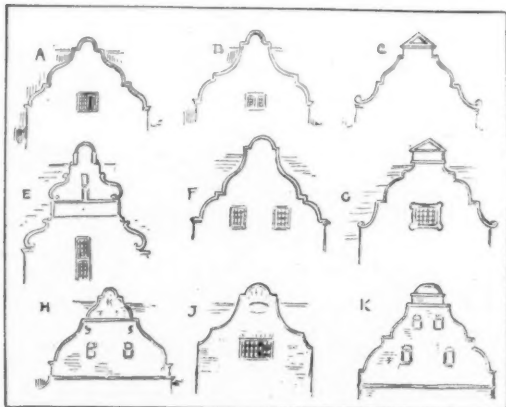
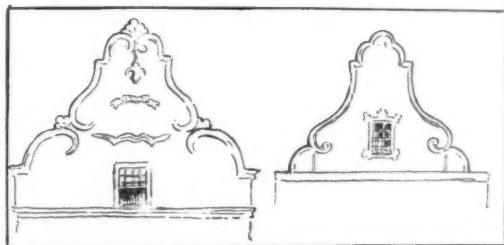


FIG. 3.

A. B. C. Gables from Stellenbosch, Cape Colony; commonest Outlines.  
 D. Zeeland, Holland. E. Utrecht, Holland. F. Utrecht, Holland. G. Frugge, Holland.  
 H. Isle of Thanet. J. Utrecht, Holland. K. Isle of Thanet.

fossil history. But the fossil has an historical advantage; it remains safely underground, whilst even an obscure house has a thousand chances of being tampered with. A vast number of the original houses of the Cape were pulled down to afford material for larger ones, and many gables were undoubtedly rebuilt with the fantastic plaster scroll ornamentation of a later colonial taste. So that it is delightful to confirm the authenticity of the early work. The fact that several of the outlines sent me by Dr. Gallée are of houses now destroyed, seems to point to Mr. Baker's conclusion that in the main the Cape gable represents an old and almost obsolete form.

Probably the three oldest gables of the Cape are the farm buildings of an old agricultural station of the Dutch Company, Koornhoop; the little farm house of Zwaanswyk, now used as a stable, whose deeds were granted in 1683; and the wine farm of Groot Constantia, built by Governor van der Stel in 1685. These gables are very nearly



D. Stellenbosch, Cape Colony.

Broek, Holland.

FIG. 4.—TYPE WITH DOUBLE SCROLL.

represented in some of Dr. Gallée's drawings. A gable from Schoorl, dated 1601, seems to mark a transition from this very simple form to the gable form with vertical lines at the border, and spreading scrolls at the side, which is, Mr. Baker points out, a common form in old Amsterdam houses, and is reproduced at the Cape. Other Dutch gables seem almost identical both with the outlines at the Cape and in Thanet. A gable at Broek, in North Holland, is evidently the prototype of the gable D, which Mr. Baker could only discover in an old picture.

Perhaps it is the sense of this simplicity which makes us less critical and adds to the poetic aspect of these colonial homesteads, and their extraordinary harmony with the landscape of the Southern hemisphere. One notes that while the street-bred gable grew tall and narrow, stretching upwards, like the town trees, to the purer air and the light above, the ground plan and outline of the colonial builder, influenced by the boundless space around, broadened generously, and acquired a new character of its own.

A. F. TROTTER.